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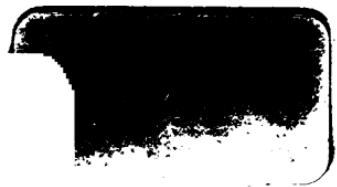
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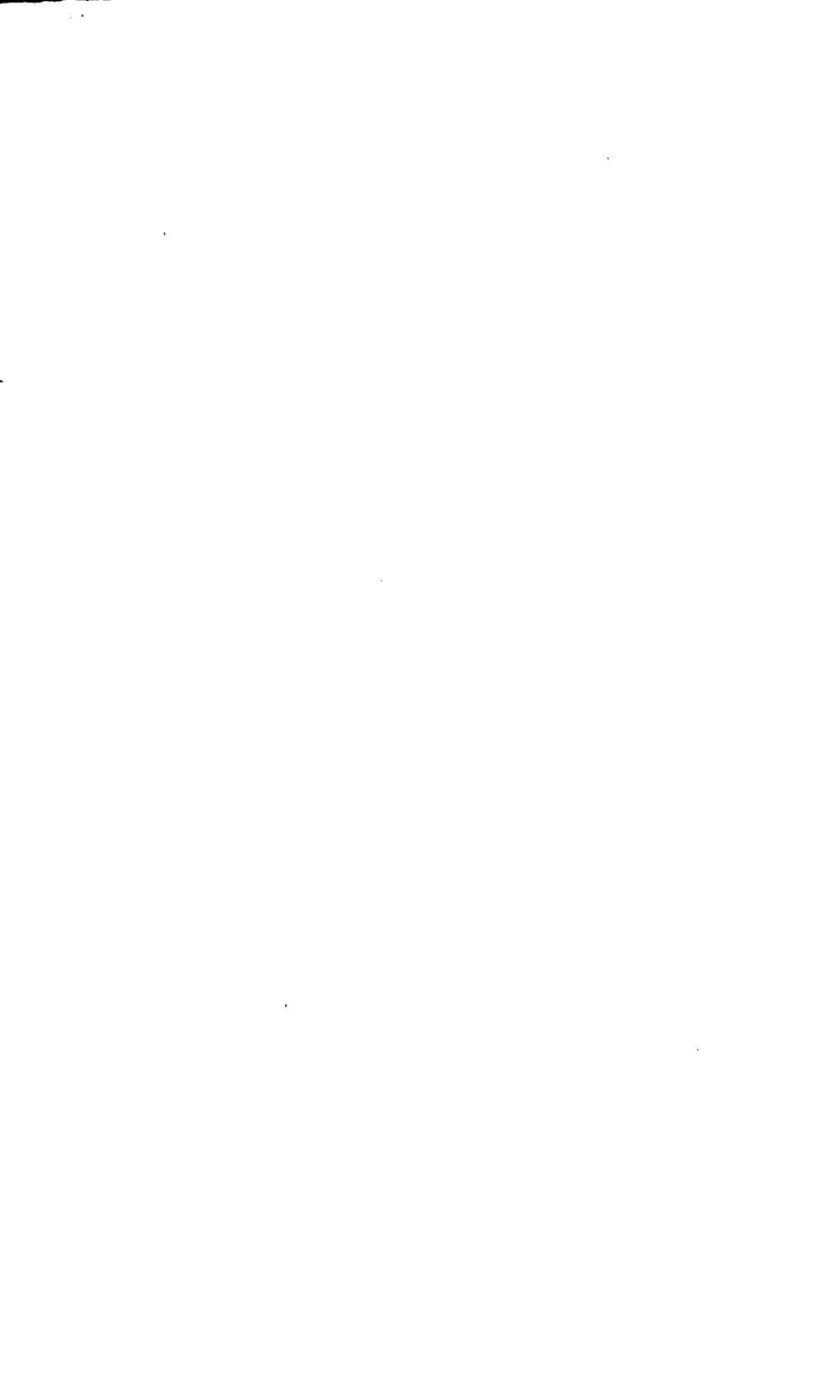
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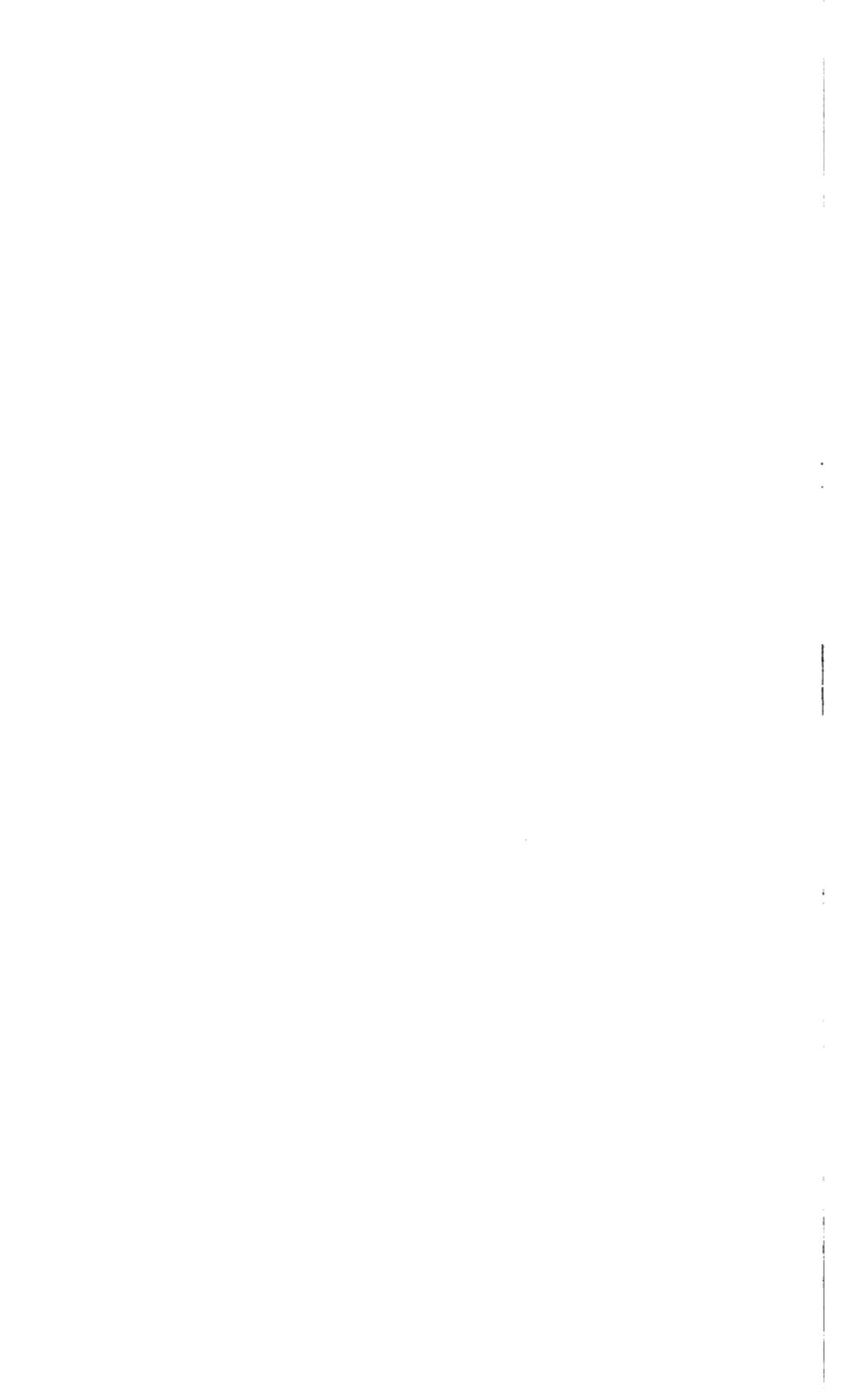
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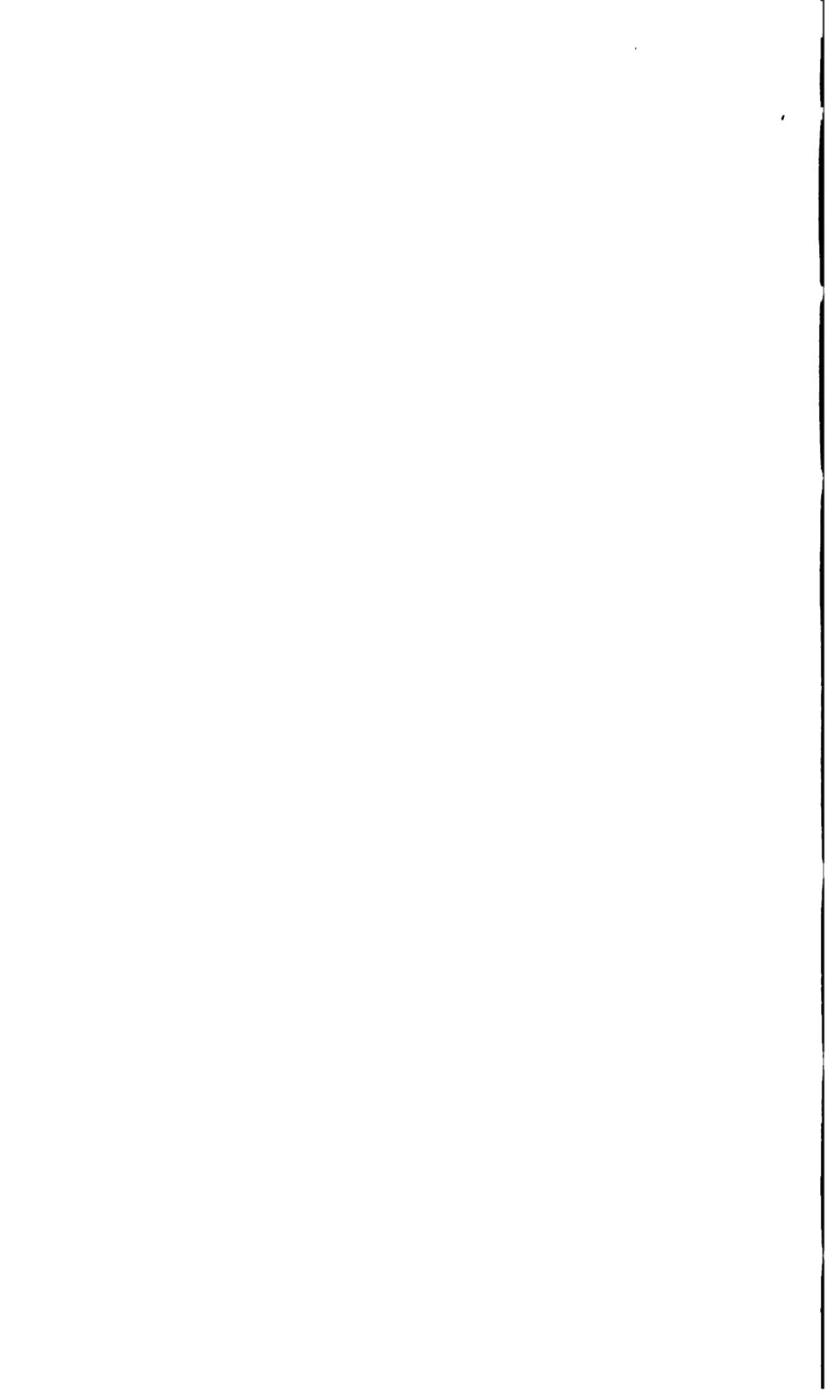
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AN

# HISTORICAL AND CRITICAL

# ESSAY

6736

ON THE

## REVIVAL OF THE DRAMA

IN

## ITALY.

BY

JOSEPH COOPER WALKER, M. R. I. A.

HONORARY MEMBER OF THE SOCIETIES OF PERTH AND DUBLIN, AND  
OF THE ACADEMIES OF CORTONA, ROME, AND FLORENCE.

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L'Europa Letteraria, se vuol esser giusta e grata, non farà mai invi-  
diosa della vera gloria d' Italia, ma più tosto riconoscerà ella i suoi maef-  
tri negli Italiani scrittori al rinascimento delle scienze e delle lettere.

MATHIAS.

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## PREFACE.

Having dispatched the Historical Memoir on Italian Tragedy, I thought a further use should be made of my collection of Italian dramas, which, through the active kindness of my friends and my own exertions, has increased considerably, and is still increasing. I was therefore induced to turn my attention to the Revival of the Drama in Italy, a subject which some of the Reviewers seemed to think I had treated too slightly. An amplification of the Introduction to my former Work was my original plan; but as I advanced, I had so often occasion to extend the boundaries I had marked out for myself, that my labours at length brought forth a volume. To this pleasing, yet arduous, task, several years have been devoted. Every means of obtaining information, that my

retired situation could afford, has been employed. Something, I trust, I have done, but still much remains to be done. The subject is by no means exhausted. I have only chalked out a path, which others, I hope, will follow with more success. To the praise of genius I have no claim ; but the humble merit of patient industry will not, I flatter myself, be totally denied me.

IN the course of my inquiries, I have been often astonished at the neglect into which the Literature of Italy appears to have fallen in England, during the last century. It would seem to have shrunk before the bold and imposing air which the Literature of France assumed in the brilliant age of Lewis XIV. and continued long after to wear. While the ancient classics were assiduously studied, and quoted almost to satiety, the classics of modern Italy were scorned or neglected. The *cliquant du Tasse* was caught from the lips of a cold critic ; and the white cliffs of Albion were taught to re-echo the opprobrious sound. The celestial visions of Ariosto and Tasso were despised or unheeded, while the frigid conceptions of the French academicians were extolled

to the skies. Even common justice was denied to the Italian writers. If they were read, it was merely with a view either to censure, or to misrepresent, them. It is certain, at least, that Addison, in the critique on the *Aminta*, ascribed to him, was guilty (perhaps through inadvertency) of misrepresentation. Nor does that elegant writer, in his *Travels through Italy*, seem to have paid any attention to the literature of the country, or to have evinced any respect for the memory of its departed bards. He did not visit with veneration any spot rendered sacred by the former abode, or by the ashes of any great Italian poet. He walked unmoved along the banks of the Po and the Arno. The sweet notes of their swans did not vibrate on his ear. But Addison is not the only English traveller liable to this charge. I do not recollect a single British tourist, who appears to have visited with 'reverence due,' the church raised by Sannazaro,—the tomb of Ariosto,—or the dungeon of Tasso.

But the Literature of Italy is now about to rise with new splendour in England. The exertions of such writers as Mr. Roscoe, Sir Richard Clay,

ton, Mr. Grefwell, Mr. Shepherd, and Mr. Mathias, cannot prove ineffectual. The laudable object which they have in view must at length be attained. When the human powers are uncontroll'd, the battle is ever to the strong. The Muses of Italy will no longer languish on the borders of the Thames. Already they seem to revive. Mr. Roscoe has taught them to modulate in numbers sweet as their own; and Mr. Mathias has, on several occasions, borrowed their lyre, and struck it with a master-hand. To co-operate, however feebly, with such writers, is an honour to which I presume to aspire.

As I would rather be accused of vanity than suspected of ingratitude, I shall now proceed to acknowledge some of my obligations on the present occasion.

To the accomplished proprietor of the library of Castle-Browne I am indebted for the use of some very scarce and curious dramas. Amongst these was the *Timone of Bojardo*, a drama which was highly important for my present purpose; and for which I should probably have sought in

seen elsewhere,—at least in this country. But Mr. Browne has not been less indefatigable, nor less successful, in accumulating literary rarities, than his father-in-law, the late Major Pearson.

To the library of my amiable and learned friend Isaac Ambrose Eccles, esq. of Cronsore, I am also indebted for the use of some books of rare occurrence,—particularly a copy of Quadrio's elaborate work, which had not belonged to Giuseppe Baretti: *Concordia et discordia*—a copy of which is now in

The Rev. H. J. Todd, who has raised a monument of elegant structure and imperishable materials to the memory of Milton, promoted my undertaking with friendly zeal, and made considerable accessions to my stock of Italian dramas. To him, also, I am indebted for a copy of

To two natives of Italy I am also infinitely obliged. Signor Gaetano Polidori, who has enriched his own language with two excellent tragedies, and a spirited version of the *Comus* of Milton, not only added some rare dramas to my collection, but favoured me with several useful hints,

and some valuable information. And to the correspondence of the learned Signor Tommaso de' Ocheda these pages owe much.

THE materials of which my 4th Section is composed, were chiefly drawn from a large collection of *Rappresentazioni* of the fifteenth century, which had been formerly in the Pinelli collection. For the use of this precious volume, I am indebted to the politeness and liberality of an eminent literary character, to whom I have not the honour to be personally known,—to the admirable biographer of Lorenzo de' Medici, detto il Magnifico.

DURING a visit with which my amiable and much esteemed friend Dr. Robert Anderson of Edinburgh favoured me, in the autumn of 1802, he recommended an extension of the biographical part of my plan; and suggested some hints for the improvement of my Work in general. To the hints of one of the most elegant and judicious critics of the age, and a friend whom I so highly esteem, it may be presumed I paid due at-

tention, though I may not have been so fortunate as to meet all his ideas.

IN illustrating my Analyses with specimens, I should, perhaps, have fulfilled my duty, if I had given the extracts in the original language only. But I was willing to gratify the mere English reader; and have therefore subjoined translations. Of these, some are close, others free: in all, I hope it will be found that either the letter or the spirit of the original has been preserved. For several of these versions I am indebted to kind friends, particularly to the Rev. Henry Boyd, the admired translator of Dante; and to William Preston, esq. who has lately acquired an accession of literary fame by his translation of Apollonius Rhodius. Nor must I omit to add, that some of the Parnassian flowers which will be found in these pages, were strewed by fair hands,—I name, with pride, Miss Watts and Miss Bannerman. In the translation of Ambra, Miss Watts has evinced her capability of giving new graces to Italian poetry. And in Tales of Superstition and Chivalry, Miss Bannerman has displayed a richness of fancy, an energy of thought and expression, and

a strength and brilliancy of colouring, which have not often been surpassed. Of such auxiliaries, who would not be proud?

HAVING acknowledged the assistance I received, I shall now mention that which I wanted.

In the construction of my plan, and in the composition of the work, there are, I am confident, many faults. But these faults are all my own. I had no aid. I had no friend within my reach to consult. I wrote in rural seclusion; and often (I may add) in ill health. This will account for the many inelegancies and inaccuracies with which I fear the reader will meet. I do not, however, mention this circumstance, in order to bespeak indulgence: I only mention it to moderate surprise, if my Work should (as I fear it will) be often found obnoxious to criticism. In a further extenuation of the faults in the present, and my former, Work, I might urge the very unfavourable circumstances under which both were partly written, and partly printed. While the Historical Memoir on Italian Tragedy was passing through the press, the dreadful rebellion of 1798

haged in this country. And while the first proof of this Essay lay upon my table, and part of the work still remained unfinished, the late insurrection broke out. It may therefore be presumed, that though I felt the most perfect confidence in the wisdom, vigilance, and mild energy, of government,—a government to which Ireland is infinitely indebted,—I could not immediately, after such an event, enjoy the mental tranquillity so indispensably necessary for the elaborate finishing of literary composition: How I have acquitted myself under such circumstances, I am yet ignorant.

ITALIAN Literature has winged so many of my solitary hours, which would otherwise have passed heavily along, that I shall beg permission to indulge my feelings, before I take leave of the Public, in acknowledging the accident which, if my memory does not deceive me, first excited the strong propensity by which I have been so long impelled to the cultivation of the Literature of Italy. While still young, and undetermined in regard to any particular literary pursuit, I was led, by the voice of fame, to seek out a translation of the pathetic tale of Ugolino, by the pre-

sent Earl of Carlisle. The powerful interest and exquisite beauties of the story, heightened by the excellence of the version, directed my attention to Dante,—and Dante led me on. Should these pages be honoured with the notice of the accomplished Nobleman in question, who is only known to me by his virtues and his talents, I hope he will pardon, if he should not accept, this little tribute of gratitude.

J. C. W.

*St. Valeri, near Bray, Ireland.*

October 24, 1804.

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PAG. 75. Figure of an Angel, from a rappresentazione of the fifteenth century. Thirty-two rappresentazioni of the same period, printed in black letter, in the collection of Mr. Roscoe, are embellished with the same figure,—perhaps impressions of the same plate.

PAG. 84. Fac simile of the frontispiece to an edition in black letter (supposed to be the first) of the rappresentazione of *S. Giovanni e S. Paolo*, by Lorenzo de' Medici.

TAIL-PIECE TO THE APPENDIX. Pullicinella, from a figure in the museum of the Marquis Alessandro Gregorio Capponi in Rome.

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A Table exhibiting the marks of reference, by which such versions as the author has been favoured with, are distinguished.

\* Rev. H. Boyd.—\*\* Miss Watts.—\*\*\* William Preston, Esq.—Miss Bannerman's name is prefixed to the versions which she supplied.

## ERRATA.

Page 5. line 1. for Attellanes read Atellanes.

Note (4.) l. 9. for Pullicinelle r. Pullicinella.

l. 11. for Attelanes r. Atellanes.

l. 16. for Attella r. Atella.

l. 17 for Attellanes r. Atellanes.

p. 16. l. 18. for 1526 r. 1523.

p. 28. l. 26. for Saviour r. Preserver.

p. 54. l. 13. dele (1) figure of reference after declared, and place it after introduced, l. 1.

p. 64. l. 10. for idylhum r. idyllium.

p. 75. last line, dele the figure (4) of reference after distinguished.

p. 76. l. 9. for annunzia r. annunziatione.

ibid. after angel place figure of reference (4)

p. 81. note (9.) second column, l. 5. for Annunzia r. Annunziatione.

p. 90. third line from bottom, for mici r. mici.

p. 120. note (4.) last line, for illumineatd r. illuminated.

p. 144. l. 9. for subtile r. subtle.

p. 152. note (9.) second column, l. 4. for it will appear r. it will probably appear.

p. 173. l. 14. for curtains of above r. curtains above.

p. 183. l. 18. for lumber r. crowd.

p. 184. l. 10. for trough on, or groove in, the stage r. groove, or machine, that remained on the stage.

p. 192. l. 2. for dignified cafe r. dignified cafe.

p. 214. l. 19. for restliens r. resiliens.

p. 220. last line, for Cristus r. Christus.

p. 221. note (8.) last line, for 430 r. 230.

p. 254. note (2.) second column, l. 13. for Arlequins r. Arlequino.

p. 256. l. 13. for delle r. della.

ibid. third line from the bottom, for Fama r. Famæ.



ON THE  
REVIVAL OF THE DRAMA  
IN ITALY.

I. It is the opinion of Riccoboni, that the fall of the majestic fabric of the Roman empire did not totally crush the stage in Italy: he supposes the dramatic art suffered no suspension in that country from the time the Latin theatres closed, to the period from which its revival is usually

A

dated<sup>1</sup>. It was still cultivated ; but the artificers were rude, and the materials still ruder. In support of his opinion, this ingenious writer adduces the respectable authority of the primitive fathers. Both Tertullian<sup>2</sup>, and St. Augustine<sup>3</sup>, he remarks, speak of the scenic amusements of their time, using the distinctive denominations of comedy and tragedy ; and the epistle of Caiusiodorus to Prafinus affords a proof of the existence of the stage in Italy in the sixth century<sup>4</sup>. He then proceeds to observe, that the drama still continued, during the succeeding ages, to maintain its credit among the people, experiencing no change, but what was produced by the revolutions which occasionally took place in the customs, the manners, and the spirit, of the times. This assertion he fortifies with a quotation from Thomas Aquinas, who lived in the thirteenth century. This holy father, on being consulted in regard to the propriety of permitting the exercise of the *Histrionis ars*, or Histrionic art, indulgently admitted, that amusement is necessary to the happiness of man ; and therefore decided, that those histriones, or strollers, who used their privilege with moderation, — *qui moderatè ludo*

<sup>1</sup> *Reflex. biss. sur les diff. theat. de l'Emp. A. 1740. p. 1.* This is also the opinion of Quadrio, *Star. d'ogni Puglia. tom. v. lib. 2. dist. 3. cap. 2.*

<sup>2</sup> *Comœdiz et Tragœdiz horum meliora Poemata. Tert. de Spes.*

<sup>3</sup> *Et haec sunt scenicorum tolerabiliura ludorum, Comœdiz scilicet et Tragœdiz. S. Auguſt. de Civit. L. XI. cap. 8.*

<sup>4</sup> *Caiſ. lib. 2. var. epif. 33.*

*utebantur*,—should not be interrupted in the exercise of their profession<sup>5</sup>. St. Anthony was willing to subscribe to this opinion, provided the histriones paid due observance to place, time, and circumstance ; that is, they were not to convert the church into a theatre, nor to perform during the seasons ordained by the canonical laws to be kept holy<sup>6</sup> ; neither were the clergy to indulge in so unseemly a profession as that of a player<sup>7</sup>. The great body of evidence collected by the active piety of Jeremy Collier, to prove the immorality of the stage during the early ages of the christian church<sup>8</sup>, may be said to serve as a bulwark to the position of Riccoboni, and all the proofs he has adduced in its support.

It would seem, however, that the histriones of these holy fathers were mere buffoons, such as used to frequent the convivial meetings of the Romans, and sometimes appeared at the table of the munificent Can Grande in the time of Dante<sup>9</sup>.

<sup>5</sup> *Divus Thomas*, 2. 2. quæst. 168. art. 3. in *responsione ad tertium*.

<sup>6</sup> *S. Ant.* in iii. part. sua summe tit. 8. cap. 4. *scil.* 12.

<sup>7</sup> *Non enim decet clericum talia exercere.*

<sup>8</sup> See his angry *Short view of the Eng. Stage*. Lond. 1698. ch. vi.

<sup>9</sup> Tiraboschi, speaking of the splendour and hospitality of the court of Can, says, “ alle lor cene aggugneggia il piacere di armoniche sinfonie, di buffoni, di giocolieri.” *tom. v.* *§. 23.* He then proceeds to relate,

that Can observing that these buffoni drew off the notice of his court from Dante, who was then his guest, asked, perhaps tauntingly, how it happened that they should be so much admired, and command such general attention, while Dante sat at his table unheeded ? To this the poet, “ proud and full of his wrongs,” haughtily replied, “ you will cease to wonder, when you consider, that similarity of manners is the strongest bond of attachment.”

They were, in fact, the legitimate descendants of the ancient Mimi<sup>1</sup>, a race of strolling jesters or buffoons, of which the ARLECCHINO of the modern stage is the representative<sup>2</sup>. To the histriones, then, I am of opinion, the Italian stage has little obligation: indeed I could not be easily convinced that they promoted essentially the revival of the drama in Italy, though I am ready to admit that their talents might have occasionally assisted in supporting it during its infancy. What others wrote, they represented.

Nor do I think it can be safely affirmed that the modern secular drama was posterior, in Italy, to the sacred drama, or that it rose immediately in that country, out of the Mysteries and Moralities of the church<sup>3</sup>; an opinion in which I am supported by the weighty suffrage of bishop Warburton. In his account of the rise and progress of the modern stage, he says, "as to Italy, by what I can find, the first rudiments of their stage, with regard to the matter, were profane subjects, and, with regard to the form, a corruption of the

<sup>1</sup> Prima gl' Istrioni si chiamavano Mimi, perchè cantavano e ballavano insieme. Gravina, *della Trag.* p. 55. The same learned writer thus defines the word Istrioni: "il rappresentatore si chiamava Histrio dall'antico vocabolo Toscano *biffr*, cioè Latinamente *Ludio*, perchè dei Ludiones, ovvero Ballatori si servivano alla rappresentazione del drama." *itid.* Vid. also Venuti, *Descriz. dell'*

*ant. Città d'Ercol.* Rom. 1748. p. 62.

<sup>2</sup> Vid. *Hist. du Tb. Ital.* cb. I. *Hist. of Literat.* p. 204. *Hist. Mem. on It. Trag.* p. 197. note (1). *La Poet. de Q. Orat. Flacco.* Rom. 1784. p. 44. and *Appendix. No. I.*

<sup>3</sup> "Les farces ou pantomimes sacrées," says M. Landi, "furent le berceau du théâtre moderne." *Hist. de la Litt. de l'Ital.* t. iii.

ancient Mimes and Attellanes<sup>4</sup>." But in opposition to this opinion, it will, perhaps, be said, that the **FRAIERNITA DEL GONFALONE** was instituted so early as the year 1264, for the express purpose of representing the Passion of our Saviour in the Colisœum of Rome<sup>5</sup>. It may also be urged that the miracle-play of Christ was represented with applause in the year 1298, in the hall of the palace of the patriarch of Cività Vecchia<sup>6</sup>; and it may likewise be asserted, that even in 1243, the Passion and Resurrection of our Saviour were exhibited in the Prato della Valle, at Padua<sup>7</sup>. All this I admit: but in the representation in the Colisœum, the characters were filled by inanimate figures, and the fable, of course, conducted without dialogue; nor have we any reason to doubt

<sup>4</sup> *Notes on the life and death of K. Rich. III.* This assertion of the learned prelate receives considerable support from a discovery made early in the last century. In the year 1727, a bronze figure, of high antiquity, was found at Rome, from which it appears that the modern Neapolitan Pullicino is a lineal descendant of the *Mimus abus* of the Attellanes. Quadrio, *tom. v. p. 220*, gives an engraving of this figure; and the inscription on the base, recording the event of the discovery, is inserted in *Hist. du Théat. It. t. ii. p. 317.*—Attella (whence the Attellanes derived their name) was a small town near Naples, now called Averfa. *Append. No. II.*

<sup>5</sup> The preamble to the statutes runs thus: "The principal design of our fraternity being to represent the Passion of Jesus Christ, we or-

dain, that in case the Mysteries of the said Passion are represented, our ancient orders shall be observed, together with what shall be prescribed by the general congregation." This sacred spectacle, which commenced with the last supper, and ended with the crucifixion, continued to be annually represented in the colisœum during holy and passion week, till the year 1546, when it was prohibited by Paul III.

<sup>6</sup> *Hist. of Eng. Port. vol. i. sect. 6.*

<sup>7</sup> This exhibition took place in the time of the magistracy of Galvano Lanza, brother in-law to the tyrant Ezzelino. It originated in a meeting of a religious society of both sexes, who began about the year 1208 to celebrate the festival of Easter in the prato, or meadow, della Valle, with singing and dancing.

that the exhibition at Civitâ Vecchia was also mute. Such representations, therefore, are not better entitled to the denomination of dramas than the *Presepio* of Naples<sup>8</sup>, the conversion of St. Paul in hæmatites, by Girolamo Genga<sup>9</sup>, or the Descent into Hell, which was exhibited on the Arno in the year 1304<sup>1</sup>. It would seem to be the opinion of Signor Signorelli, a minute inquirer, and a competent judge, that the first speaking sacred drama of which Italy can boast, was "Della Passione di nostro Signor Gesù Cristo," by Giuliano Dati, bishop of San Leo, who flourished about the year 1445<sup>2</sup>. Now if this fact can be established, it only remains to prove that there were speaking secular dramas antecedent to the

<sup>8</sup> The *Presepe*, or *Presepio*, which is still exhibited at Naples, may be denominated a mute mystery. It is a representation of the birth of our Saviour, with all the concomitant circumstances.

<sup>9</sup> Vafari relates, that while Genga resided in Valli, a village near Urbino, "per non stare in ozio, fece di mattita una conversione di S. Paolo con figure, e cavalli assai ben grandi, e con bellissime attitudini," *tom. v. p. 223.* Il Cecca, a famous Florentine engineer, who died in 1499, excelled in designing such representations.

<sup>1</sup> *Vite de' Pittori. tom. i. p. 385.* For a minute description of this horrible spectacle see *Append. No. III.*

<sup>2</sup> *Stor. de' Teatri. tom. iii. p. 28.* Bernardo di Mafro, Antonio e Mariano Particappa, were Dati's coadjutors in the composition of this work. It was first printed in *Milan* *per Valerio et Girolamo di Meda*; and

reprinted at *Venice, 1568, per Domenico de' Franciscbi*. Of the manner in which this piece was exhibited, no account is recorded; but a Mystery on the same subject, which was represented (1437) about the same time at Metz; had like to prove fatal to two priests, who, while personating our suffering Saviour, were successively suspended to the cross. *Recd. sur les Théat. de France. t. i. p. 254.*

Mr. Roscoe refers the union of the rappresentazione with dialogue, to the age of Lorenzo de' Medici; (*vol. i. p. 330*), the period about which Dati flourished. And Tiraboschi supposes that the rappresentazione of *Abraamo et Isac*, by Belcarri, which was "donné (at Florence) l'an 1449, fut peut-être le premier dans ce genre, où l'on vit de l'arrangement dans les scènes et dans les discours." *Hist. de la Litt. de l'Ital. iii. p. 243.*

time of Dati, and my position will stand upon a rock.

When a rapid succession of barbarous nations, rushing like a mighty torrent from the bleak regions of the north, had subverted the Roman empire, the affrighted Muses fled with precipitation to the vine-clad hills and olive groves of Provence. Here they lay trembling and silent till the beginning of the eleventh century, when, animated by the soothing voice of peace, they ventured forth, and warbled a few wild but sweet strains to the accompaniment of the lute and harp. About this time arose an order of itinerant bards, distinguished in history by the name of **TROUBADOURS**, to whose rude effusions the revival of the drama in Italy may perhaps, in a great degree, be ascribed. Such of the chieftains as had escaped the perils of the crusades, and returned to their castles, affected the customs as well as the magnificence of the east<sup>3</sup>; and “no high scene of festivity was esteemed complete that was not set off with the song of the bard.” Poetry now became a profession; and Troubadours might be seen wandering from castle to castle, and from

<sup>3</sup> Perhaps it will yet appear that the favourite tales, as well as the customs and manners of the east, were introduced into Europe by the crusaders. Indeed Mr. Warton considers the Saracens either at their emigration into Spain, about the ninth century, or at the time of the crusades, as the first authors of romantic fabling among the Europeans. *Hist. of Eng. Poet. diff. i.* This is also the opinion of M. Le Grand. *Fab. ou Cont. du xii. et du xiii. sec. tenu. i. pref. xlvi.* Mr. Hole has clearly shown Ariosto's obligations to the *Arabian Nights' Entertainments*, in the learned preface to his *Artbur*. *Dab.* 1790. p. 7, 8.

court to court, to fill the office of the ancient rhapsodist. From France they passed occasionally into Italy, and enlivened the convivial meetings in the respective courts of the petty states of that enchanting country. The marquis Montferrato, and Can Grande of Verona, were among their most munificent patrons. Nor were the other Italian princes less anxious to induce them to assist in heightening the festive joys of their hospitable halls ; and with that view they held forth the alluring hope of liberal remuneration : an hope which they seldom failed to realize. The allurement succeeded. " I could name," says a French writer, " some Troubadours of the Venetian state, of Lombardy properly so called, of Tuscany, of Piedmont, and of Savoy : I could prove, that those of our provinces were assembled in all the courts of Italy <sup>4</sup>." And it appears from the learned researches of the abbé Millot, that when, in those ages, the marquises of Este gave a solemn fête, or held a court at Ferrara, the Troubadours not only proffered their services, but that they, and such of their attendant Jougleurs as understood the language of Provence, were invited to assist <sup>5</sup>. Choosing for their subjects the fictions of romance, or the no less marvellous feats of chi-

<sup>4</sup> *Lett. sur les Trouvers, lett. 4.* The author of *Hist. Litt. des Trouv.* mentions several Italians who embraced the profession of Troubadours. *tom. i, p. 334. tom. ii, p. 344.* Had Berno's history of these wandering bards been completed, it would probably have dispelled much of the darkness which rests upon this interesting subject. *Lett. lib. v, p. 89. Ven. 156.*

<sup>5</sup> *Tom. i, p. 412.*

valry, these itinerant bards first composed their metrical tales for solo-recitation, and sung them individually, to the accompaniment of the prevailing instruments of the day. As their numbers increased, they introduced interlocutors into their tales, which thus gradually assumed a dramatic form. Muffato alludes to these exhibitions in the prologue to the tenth book of his "Gesta "Italicorum." "Lectures," he says, "were delivered in the thirteenth century, in the *lingua volgare*; and modulated verses were recited in theatres, and upon temporary stages<sup>6</sup>." And in a chronicle compiled in the twelfth century, it is said the praises of Orlando and Oliviero were sung by histriones in the ancient theatre of Milan, and the entertainment usually concluded with instrumental music and mimickry, (or, to use the words of the chroniclers, *decenti motu corporis*, appropriate gesticulation), by mimi and buffoons<sup>7</sup>. Among the productions of Anselmo

<sup>6</sup> "In vulgares traduci sermones, et in theatris et pulpitis, cantilenarum modulatione profertur." The pulpitum was, I presume, a kind of booth, such as were formerly erected in large areas in different towns in Lombardy, and in the arena of Verona. In these temporary theatres, plays were represented in the daytime, without any other light but what was afforded by the sun, whose rays they were so constructed as to admit. *Acc. of the Theat. in Europe. Lond. 1741, p. 55.*

<sup>7</sup> "Super quo histriones cantabant, sicut modo cantantur de Roldano, et Oliviero; finito cantu, bu-

oni et mimi in citharis pulsabant, et decenti motu corporis se volverbant." *Muratori, de Antiq. Medii Evi. tom. ii. p. 844.* From the words "decenti motu corporis," in the foregoing extract, it would seem that the Mimi of Italy, as well as those of France and England, accompanied their songs with mimickry and action, and sometimes, perhaps, descended to tumble and to dance. Vid. *Notes and Illust. referring to Bishop Percy's learned and ingenious Eff. on the Ant. Eng. Minst.—Reliq. of Anc. Eng. Poet. Lond. 1794.* A paſſage in the *S. Giovanni e Paolo* of Lorenzo de' Medici, which will

Faidit, one of the most celebrated of the early Troubadours, are enumerated both comedies and tragedies, one of which, entitled "L'Heretgia dels Preyres," (a ridicule on the council which condemned the Albigenses) he wrote during his residence in the court of the marquis of Montferrato<sup>8</sup>, where he is said to have received for his ingenious productions, (*ingegnose invenzioni*) rich and beautiful gifts, in horses, vestments, and other articles of value<sup>9</sup>.

The productions of Faidit were known to, and admired by Petrarca. He not only honours him with a place in his "Trionfi," but is supposed to have borrowed from one of his productions the design of that poem<sup>2</sup>. Indeed, to the Trou-

be cited in its place, favours this conjecture. And we are told by Bandello, that at the marriage of the marquis of Tripoli, "intervennero giocatori e buffoni, li quali assai fecero gli spettatori ridere." Part. iv. nov. 5.

<sup>8</sup> Vid. *It. della Volg. Poet. tom. ii. p. 43.* "Anselm," says Rymer, went to live with the marquis of Montferrato, who took part with the count of Thoulouse; and to him Anselm ventured to show a comedy, which till then he had kept secret from every body, and there had it acted. *Short View of Trag. p. 70.* Anselm's musical powers are celebrated by Dr. Burney, who gives his verses (accompanied with the original melody) on the death of Richard I. of England, whom he had attended to Palestine in the Holy war. *Hist. of Mus. vol. ii. p. 241.*

<sup>9</sup> Of the value of such gifts an idea may be formed from a passage in an ancient chronicle of Verona,

where it is related, that of the two hundred vestments distributed among the buffoni and giocolieri on the marriage of the Scaligera, "la minore costava dieci docati."

<sup>1</sup> Anselmo

Et mille altri ne vidi, a cui la lingua  
Lancia e spada fu sempre, e scudo  
et elmo.

I saw, with many others, Anselm  
there,  
Whose tongue was shield and hel-  
met, sword and spear.

Rymer.

<sup>2</sup> " Egli ha fatto un canto conte-  
nante," says Nostradamus, " la de-  
scrizione del palagio, della corte,  
della fato, e del podere d'Amore,  
ad imitazione del quale compose il  
Petrarca il suo Trionfo d'Amore."  
*Vita de' Poet. Prov. tradotte dal Cre-  
stimbeni. p. 44.* Perhaps the *Tempo d'  
Amore* of Galeotto, marquis of Ca-  
rètto, was also composed in imita-  
tion of this canto, as it was written  
in the court of the marquis of Mont-

badours, the obligations of Dante<sup>3</sup> and Petrarcha are infinite. And perhaps it would be no improbable conjecture to suppose, that the three comedies ascribed to the latter, were written in imitation or emulation of the poets he admired. Of these pieces little more is known than the subjects and the titles. In a letter to a friend, Petrarcha says, "I do not deny that at a very tender age I wrote a comedy under the title of "Filologia"." Of this drama not a vestige remains; but of the other two, fragments are still existing in the Laurentian library. One turns on the story of Medea, and the other is founded upon the expulsion of cardinal Albornoz from Cesena in 1357. This piece is considered by the abbé de Sade, rather as an eclogue than a comedy. It is, he says, a satire against the cardinal and the pastors of the church. Only three interlocutors appear in the scene, John, Conrade, (an inhabitant of Cesena), and the author himself under the name of Gerulus<sup>5</sup>. But perhaps those were not the only dramas which fell from his pen; for it appears that he sometimes yielded

ferrato, where Anselmo died in 1220, and where the MS. might have remained till that court became the asylum of Galeotto,

<sup>3</sup> Vid. *Trat. de Volg. Elog. cap. 6, et cap. 13. della traduzione di Trifino. Purg. Cant. xxvi.*

<sup>4</sup> "Comœdiam me admodum tenera estate dictasse non inficior sub 'Filologia nomine.' Petr. Epist. fam.

<sup>16. lib. vii.</sup> Another dramatic attempt has been ascribed to Petrarcha by the commentators on Plautus. They attribute to him the prologue to, and the first scene of the *Bacchides*, as given in the Cologne and Basle editions of the Latin poet.

<sup>5</sup> *Mem. pour la Vie de Petrarch. tom. iii. p. 458.*

to the solicitations of the Jougleurs, and afforded them the charitable aid of his muse. In a letter to Boccaccio, he upbraids him with indolently declining to grant an occasional composition to these strolling actors and musicians, and adds, "I have often experienced their importunities. They come now but rarely to me, either out of respect to my age, or because my studies have taken another turn, or perhaps deterred by my frequent refusals; for, often weary of their importunate demands, I treat them with harshness, and remain inflexible. Sometimes, touched with the misery or humility of the suppliant, I employ a few hours in drawing from the treasures of my mind a production which enables him to live. I have seen several depart from me poor and naked, who returned some time after clad in silk, and with replenished purses, to thank me for having saved them from perishing for want." Of the nature of the productions thus humanely supplied by the bard of Valchuifa, we may form

<sup>6</sup> *Ibid.* p. 655. 656. The number of persons who followed this 'id. trade' in Italy, during the middle ages, was immense. Muratori, in describing a fête given by the Ma-fatesta at Rimini in 1324, says, "si contarono mille cinque cento can-tambanchi, giocolieri (or Jougleurs) commedianti, e buffoni, musici, so-natori, oltre a quelli che già fissi era-no al soldo de' principi." *Ann. d' Ital.* The same indefatigable compiler re-lates, that at the marriage of a prince

of Mantua in 1346, there were dis-tributed "a tal gente 338 vesti." And we are told by Corio and Gi-ovio, that "settemila braccia di pan-ni buoni furono date a buffoni e gio-colieri," on the marriage of Gale-azzo I. with Blanche of Savoy, in 1350. Vid. also the *Cronica di Ben. Aliprando*, lib. ii. cap. 53. In the list of persons who attended the famous council of Constance, (1418), 346 Jougleurs are enumerated. *L'Enfant*, t. ii. p. 415, 416. 4

Some idea from another passage in the same letter: "The Jougleurs," says he, "are a race of people who have little wit, great strength of memory, and yet more impudence and effrontery. Having nothing of their own, they subsist on the spoils of others; they wander from court to court, emphatically declaiming such verses in the vernacular tongue as they have learned by heart." But these poetical contributions of Petrarcha being either lost, or mingled anonymously with the productions of other poets, we can only conjecture, that, being intended for recitation by strolling companies of actors, they were cast in a dramatic form. We know, however, with certainty, that the Troubadours of his time wrote decided dramas, which, it may be presumed, were represented either by themselves, or by the Jougleurs, who formed part of their train<sup>7</sup>. Angelmo Faidit, whom we have already mentioned, was aided in the representation of his pieces by his wife Guiglielmona de Soliers, a beautiful, learned, and accomplished nun, who had been seduced by "*belle parole*," says the historian, to elope with him from a monastery in Aix. And Petrarcha bestows on his friend Tommaso Bambafio, the celebrated lutanist of Ferrara, the sur-

<sup>7</sup> "Quelquefois durant le repas soit chanter sur leurs harpes ou violins les vers qu'il avoit composés."  
d'un prince on voyoit arriver un Trouverre inconnue avec ses Menechres ou Jougleurs, et il leur fai- Fontenelle, *Hist. du Théat.*

name of "Roscius," in allusion to his excellence in the science of acting, and the art of declamation<sup>8</sup>. As a further proof of the existence of a stage in Italy in the twelfth and thirteenth centuries, we might observe that several of the Troubadours who frequented the Italian courts in those ages, are entitled *Comici*, by their historian Nostradamus. Dante, too, seems to allude to the theatrical exhibitions of his time, in the following passage in his "Paradiso":

Da questo punto vinto mi concedo  
Più: che giamai da punto di suo thema  
Soprato fosse comico, o tragedo <sup>9</sup>.

No actor yet when first the stage he trod,  
Ere found such terror freeze his curdling blood,  
As I, appall'd by this unusual light.

\*

Dante's words, however, only admit of an inference in favour of my position or hypothesis; but the "Cronica Bolognese," of the same period, expressly mentions "*i giuochi di scena*," amongst the amusements of the day. And other

<sup>8</sup> *Mem. pour la vie de Petrarch.* tom. iii. p. 650. Petrarcha bequeathed his lute to this modern Roscius. "Magistro Thomae Bambafiae de Ferraria lego leutum meum bonum, ut eum fonet non pro vanitate saceruli fugacis, sed ad laudem Dei eterni." *Test. del Petrar.* This bequest leads to a supposition, that the instrument which Petrarcha desires his friend

should only employ in celebrating the glory of God, he had formerly struck himself, while chanting the praises of his mistress. Music may therefore be numbered with the accomplishments of this enchanting poet; and the rocks of Vaucluse, it may be presumed, often resounded "the deep sorrows of his lyre."

<sup>9</sup> *Cant. xxx. l. 8.*

chroniclers enumerate *commedianti*, or comedians, with the *giocolieri*, *buffoni*, and *musici*, who frequented the Italian courts during the middle ages. Having proved, I hope satisfactorily, the existence of a stage in Italy that was neither merely sacred nor pantomimical, previous to the time of Giuliano Dati, the co-existence of secular dramatic poets is a natural conclusion. But we shall not rest our position upon so feeble a stay: we shall adduce instances.

Maffei gives an extract from an inedited composition wearing a dramatic form in the librerie Saibante, which he supposes to have been written about the year 1200, and represented at the Festa of Siena in 1272, described by Giungurta Tommasi. In this piece several interlocutors are introduced conversing in elegant Latin verses, which are accompanied with a version of the dialogue in the dialect of Lombardy, (the language in which it was recited); and, in the margin, stage-directions are given in the same dialect<sup>1</sup>.

It is related by Giulio Sansedoni, in the life of B. Ambrogio Sansedoni, Sanese, that on his obtaining from Gregory X. in the year 1272, absolution for the Sienese, who had incurred the cen-

<sup>1</sup> In un raro codice di questo librerie Saibante, segnato col numero 408, che per lo meno è del 1200, si legge un componimento, dove parlano più personaggi in forma di Commedia coi eleganti versi Latini, ma frammezzati dalla traduzione in volgar Lombardo, e in margine: *mo (cioè modo, ora) parla Pampilo a la veterana (val vecchia dal Latino veterana), mo la veterana risponde, mo parla Galatea.* — *Test. Ital. difesa.*

sure of the church by joining the party of Corradino against the holy see, he instituted an annual fête in commemoration of this happy event. This “*magnifica festa, o rappresentazione*,” says the historian, was exhibited in the principal square of the city, on a large platform nobly adorned in the manner of a theatre, with scenes beautifully painted. The fable of this piece, it appears, was neither mystic, nor founded upon a scriptural fact, or holy legend; it consisted of a detail of the chief circumstances of the disgrace of the Sienese, and their restoration to the bosom of the church, accompanied with singing, poetic declamation, and the delusive aid of machinery<sup>2</sup>.

Riccoboni possessed a comedy in terza rima, entitled “*Floriana*,” which, though not printed till 1526, he refers, on the authority of the style, to the same age<sup>3</sup>.

And among the literary treasures of the Ambrosian library, is still preserved a MS. comedy,

<sup>2</sup> *Lib. I. cap. 14. p. 63. Roma pel Mascalci, 1611.* The words of the biographer of Ambrogio, as reported by Apost. Zeno, are, “il detto B. Ambrogio avendo impetrata l’ anno MCLXXXIII. da Papa Gregorio X. l’ assoluzione dalla scomunica, in cui erano incorsi i Sienesi per aver seguite le parti di Corradino contra la chiesa, eglino in memoria di questa assoluzione e ad onore di esso Beato fecero innalzare nella pubblica piazza un gran palco, nobilmente ad-

dobbato, e a foggia di scena teatrale vagamente dipinto, sopra il quale ne veniva rappresentata con macchine, versi, e canti la storia.” *El. It. t. I. p. 488.*

<sup>3</sup> *Hist. du Théat. Ital. tom. I. p. 155.* After the article *Floriana* in his catalogue, he says, “J’ai l’ édition de 1523, on connaît bien par la dureté de la langue que cette comédie est écrite ou du temps de Dante, ou peu de temps après et au plus tard vers l’ an 1400.”

called “ *Paulus, comedia ad juvenum mores corrigendos*,” by Pier Paolo Vergerio, il Vecchio, of Istia, in the Venetian territories, a celebrated philosopher, poet, and historian, who died in 1431, in the service of the emperor Sigismond, at the advanced age of eighty-two <sup>4</sup>.

In further support of our position, we may add, that soon after the death of Petrarcha, the troubadour B. de Parasols, son of a physician in the service of Joan queen of Naples, wrote, according to Nostradamus, five beautiful tragedies, (“ *belle tragedie*”) upon subjects drawn from the history of the bloody and libidinous reign of his father’s royal mistress. These tragedies were entitled “ *L’Andriasse*,”—“ *La Tharanta*,”—“ *La Malhorquina*,”—“ *L’Allamanda*,”—and “ *La Johannata*.” This last piece would seem to be a recapitulation of the former four; for it details, says M. de Beauchamps, all the remarkable events in the life of Joan from the age of seven to the time of her death <sup>5</sup>. These dramas (*cbe valevano un tesoro*, says the historian) were secretly presented to Clement VII. the anti-pope, then residing at Avignon, who, in recompense for this precious gift, conferred upon the poet a canonry in the church of Sisternon, whither he retired, and

<sup>4</sup> For an account of Vergerio, *Liverp.* 1802, p. 60. note (c), and *Jovii*, *vid.* Mr. Shepherd’s valuable and *Elog.* interesting *Life of Poggio Bracciolini*,

<sup>5</sup> *Recher. sur le Th. de Fran.* t. i. p. 143.

where he died (1383), a few days after his investiture, not without suspicion of poison <sup>6</sup>.

Luca di Grimaud of Genoa, another troubadour of this age, wrote some dramas with a view to expose the profligate character of Boniface VIII. These, as well as the dramas of Parafols, were written in the *volgare Provenzale*, which was then so universally understood in Italy, that it was the language usually employed by the Troubadours, and their musical attendants, the *Jougleurs*; and, according to Varchi and Giambullari, it was the dialect most cultivated and best understood by the Italian ladies of this age, and therefore the language chiefly used by the Tuscan writers themselves <sup>7</sup>. Hence we may presume it to have been, at least in many instances, the language of the Italian stage, such as it was, at that dark period <sup>8</sup>.

<sup>6</sup> *It. della vol. Poet. tom. ii, p. 153.* Though Parafols was a native of Provence, it appears from a variety of circumstances in his history, that his tragedies, as well as many of his other productions, properly belong to Italy. However, they are only adduced as an additional proof, that the Troubadours sometimes exercised their talents in dramatic composition.

<sup>7</sup> "Non solo i rimatori, ma i propositori di Toscana, si servivano delle voci, e de'modi del favellare Provenzale." *Erc. p. 206.* "The Pro-

vencial," says Rymer, "was the first of the modern languages that yielded and chimed in with the music and sweetnes of ryme, which making its way by Savoy to Monferat, the Italians thence began to file their *volgare*, and to set their *veries* all after the *chimés* of Provence." *P. 77.* See also *Eleg. It. Ven. 1729, p. 23.*

<sup>8</sup> "È verissimile," says Quadrio, "che già fin dal secolo XII. fossero le commedie in Italia per introduzione de' Provenzali praticate, e sparse." *V. v. p. 54.*

II. **T**HUS we may perceive that while the church was confined to the representation of mute spectacles, the drama was gradually re-assuming its pristine form ; and it also appears, from the authorities which we have adduced, that its revival may, in a great degree, be ascribed to the Troubadours<sup>9</sup> ; an honour, however, which they must be content to share with their coadjutors, the Jougleurs. But the first decided attempt in Italy at a regular drama, was made by Albertino Muffato<sup>1</sup>, the historian of Padua, who flourished about the year 1300. Taking Seneca for his model, Muffato wrote two Latin tragedies, entitled, from their respective heroes, "Eccerinis," and "Achilleis." For the first of these (the hero of which is Ezzelino da Romano, the tyrant of Padua<sup>2</sup>), the author was

<sup>9</sup> This is the decided opinion of Quadrio, v. iv. p. 53. The author of *Letters on the Origin and Progress of Spanish Poetry*, Lond. 1781. p. 233, 234, seems to think that Spain had the same obligation to the Troubadours.

<sup>1</sup> Tiraboschi having observed, that the tragedies of Muffato are written on the model of Seneca, significantly adds, "ma un cattivo originale non potca fare che una più cattiva copia."

<sup>2</sup> Ezzelino is said to be indebted to Muffato for his infernal origin. "Ezzelino, a notable tyrant (says Sir John Harrington), whom one Muffato, a Paduan, in a tragic he

wrote, affirmes to have been gotten by the devil." *Note on trans. of Orl. Fur. cant. 3.* It would seem, however, that Muffato only adopted a notion that, it may be presumed, was still prevalent in Padua when he wrote his tragedy. "It was a constant tradition (says an historian of the house of Este), that a devil clothed with a body supplied his (Ezzelino's) pretended father's place when he was begotten." *Hist. of the House of Este*, Lond. 1681, p. 138. Boiardo adopts this tradition. *Orl. Inn. lib. ii. cant. 25.* And after him, Ariosto, *Orl. Fur. cant. 3. l. 33.* Dante places Ezzelino amongst his relatives in hell. *Infer. cant. 12.*

honoured with the laurel crown by the bishop and municipality of his native city. Here we are presented with a proof of the predilection for the "*domestica facta*," even in the infancy of the drama; for the "*Achilleis*," though, perhaps, of equal merit as a composition, acquired Muffato no civic honours. Of the "*Achilleis*," as the subject is trite, our notice shall be slight; but we shall descend into an analytical review of the

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### ECCERINIS.

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*Personæ Tragœdiæ.*

<b>ADHELEITA, <i>Mater.</i></b>	<b>LUCAS, <i>Frater.</i></b>
<b>ECCERINUS,</b> } <i>Fili.</i>	<b>ANSEDISIUS.</b>
<b>ALBERICUS,</b> } <i>Fili.</i>	<b>COMMILITONES.</b>
<b>ZIRAMONS, <i>Miles.</i></b>	<b>NUNCIUS.</b>

**CHORUS.**

*Act I.*

Adheleita, the mother of Ezzelino and Alberico, informs her children, that their father was a demon. While she is preparing to disclose this dreadful secret, she faints, and immediately on her recovery commences the relation. Ezzelino asks,

Qualis is adulter, mater?

Who was the partner of thy guilty bed?

In reply to this question, she describes her lover :

Haud tauro minor  
 Hirufuta aduncis cornibus cervix riget,  
 Setis coronant hispidis illum jubæ,  
 Sanguinea binis orbibus manat lues,  
 Ignemque nares flatibus crebris vomunt.  
 Favilla patulis auribus surgens salit  
 Ab ore spirans. Os quoque eructat levem  
 Flammam, perennis lambit et barbam focus.

His warped neck  
 In brawny strength excels the surly bull.  
 His staring locks are bristled like the mane  
 Of some fell boar; and from the sanguine glow  
 Of his distorted eyes, a venom'd ooze  
 Incessant flows. His nostrils vomit still,  
 Like some *Æolian* forge, a fiery gust.  
 Quick scintillations flash from either ear,  
 He belches a volcano hissing round  
 His hairy cheek and long depending beard.

\*

Exulting in his hellish origin, Ezzelino rejoices with his brother at this discovery, and then retires to offer a prayer to his father. Here the poet stops the action of the piece to relate, in his own person, the manner in which this prayer was preferred.

Sic fatus imâ parte recessit domus  
 Petens latebras, luce et exclusa caput  
 Tellure pronum sternit in faciem cadens :  
 Tunditque solidam dentibus frendens humum,  
 Patremque fæva voce Luciferum ciet.

Thus having spoke, the lone recess he seeks  
 Of the interior dome, and every beam  
 Of light, with anxious care, excludes ; then prone  
 Salutes his mother earth, and stretch'd along,  
 Gnashing his teeth, with loud infuriate tones  
 Invokes his father from the depth of hell.

The Chorus terminate the act with demonstrations of fear and sorrow for the public disasters.

*Act II.*

A messenger recounts the disgraces of the state, and the success of Ezzelino, who, by means of treacherous arts and acts of cruelty, already reigns in Verona and Padua, of which he has recently taken possession. This conquest is achieved during the interval between the first and second acts, and is supposed to be accomplished in the course of a few days <sup>3</sup>. The Chorus lament the public misery, and implore the vengeance of heaven upon the cruel oppressor.

*Act III.*

The two brothers boast of their newly acquired conquests, and of those to which they aspire. Ziramonte announces the death of Monaldo ; an event at which the tyrant rejoices : but a messenger interrupts his joy with an account of Pa-

<sup>3</sup> This violation of the unity of time, exacted from Sig. Signorelli the following just observation :

“ l'azione non è una ; il tempo battebbe per un lungo poema epico.”

dua being surprised and taken by the exiled citizens, with the aid of the troops of Venice, Ferrara, and the Pope. His followers exhort him to march, without delay, against the allied powers.

Invade trepidos, tolle pendentes moras,  
Fortuna vires ausibus nostris dabit.

Delay not to attack the trembling foe,  
And fortune will befriend thee.

The Chorus conclude the act with a brief account of the expedition of Ezzelino against Padua, his return to Verona, and barbarous vengeance on the prisoners<sup>4</sup>.

*Act IV.*

A messenger relates some of the principal events of the war in Lombardy<sup>5</sup>, and concludes with an account of the death of Ezzelino. The following sapphic ode, sung by the Chorus, closes this act.

<sup>4</sup> Having suppressed a rebellion in Padua, he took twelve thousand prisoners, and shut them up in a theatre of wood, under the guard of his victorious army, whom he ordered to throw open the rampires, and set the pile on fire. *Villani, Jl. Fiaren.* The observatory stands on the spot where this barbarous deed was committed. The cruelty of this monster on that occasion excites the indignation of Ariosto:

La Traspadana abbia Ezzelin Tiranne,

Che fa di sangue uman la terra  
brutta  
Dovunque passa, e quei di Padoa il  
fanno.

*Opere, Ven. 1739, p. 576.*

See also *Orl. Inn. lib. ii. cant. 25*, where this barbarous deed is noticed, and the epithet “*frudo cane*” bestowed on the perpetrator.

<sup>5</sup> “He used to boast,” says Gibbon, “that since Charlemagne, no prince had possessed such absolute sway over the Lombard states.” *Antiq. of house of Bruns.*

Vota solvamus pariter datori,  
 Digna tantorum juvenes bonorum,  
 Vos senes, vos et trepidæ puellæ  
 Solvite vota.

Venit à summo pietas Olympo,  
 Quæ malis finem posuit patratis,  
 Occidit sævi rabies Tyranni,  
 Paxq. revixit.

Pace nunc omnes pariter fruamur,  
 Omnis et tutus revocetur exul.  
 Ad lares possit proprios reverti  
 Pace potitus.

Suplices renes feriant habenis,  
 Ictibus crebris domitent reatus,  
 Annuat votis Deus ut petitis  
 Virgine natus.

Sires and sons, a mingled band,  
 Raise the hymn, and sing the hand  
 That dealt such blessings round the land;  
 Ye tender virgins, join.

Piety, from heaven descends,  
 Vice her deadly power suspends,  
 And royal rage its progress ends,  
 Where peace erects her shrine.

Her day-star lights our plains once more,  
 And exiled bands from every shore,  
 Again her guiding hand adore,  
 And meet her dawning morn.

Let ev'ry scourge, by every sage,  
 Be ply'd to punish lawless rage,  
 And with incessant vows engage  
 The god of virgin born.

The destruction of the family of Ezzelino, and the death of Alberico, are related by a messenger, who minutely describes the manner in which the latter was killed. The Chorus, moralizing, conclude the piece.

THE dramatic fate of Ezzelino offers an wholesome lesson to sanguinary tyrants.. A few years after his death <sup>6</sup>, a native of the state over which he had reigned with despotic sway, ventured, with impunity, to introduce him upon the public stage, boasting his descent from a demon, and presenting the darkest side of his character to an audience of his own subjects ! “Tragedie,” says Sir Philip Sidney, “openeth the greatest wounds, and sheweth forth the ulcers that are covered with tissue, making tyrants manifest their tyranical humours ?.” If this be the right use of tragedy, (as Sir Philip afferts it is) Muffato merited the laurel crown.

As the reader (if he has followed me through the foregoing analyfis) must have formed his judgment of this extraordinary drama, I shall proceed to the

<sup>6</sup> “ Nel 1260 notevol battaglia succedette tra i re di Boemia, e d’ Ungheria, Azzelino di Romano, crudele et famoso tiranno in Lombardia, fu ucciso.” *Ammirato, 1st. Fior.* 1600, p. 87. Muffato was born (1261) the year after this event, and his *Recensio* was, I believe, one of his earliest productions.

<sup>7</sup> *Def. of Pogio.*

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ACHILLEIS.

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This piece also consists of five acts, each of which is limited to a single scene. The *dramatis personæ* are,

HECUBA.

PRIAMUS.

PARIS.

CASSANDRA.

NUNCIUS.

CHORUS TROIANORUM.

ACHILLES.

AGAMEMNON.

MENELAUS.

CALCHAS.

SATELLES PARIDIS.

CHORUS GRÆCORUM.

In *Act III.* Cassandra, as usual, raves.

Quis me ad penates concitam furor trahit ?  
 Ad quod vocamur carmen ? aut quonam meum  
 Mittam furem ? Phœbus ad matrem vocat.  
 Non fugere poteris Theffalas nate faces.  
 Retenta posset clavis, hoc hostis tamen  
 Negabit hosti, conjugem conjux bibet,  
 In te redibit ira, dum fratrem petet,

CASSANDRA,

What demon leads me to these inner rooms ?  
 What concert am I call'd to ? What dire end  
 Awaits this fury ? See the God of day  
 Invites me to my mother ? Hapless child,  
 Theffalea's flaming piles await thy guilt.  
 Thy fleet may yet be kept within the port, &c.



ALBERTINO MUSSATO was born (1261) in Padua. While still a youth, his father died, and left him, destitute of fortune, at the head of a numerous family. It is to the latter circumstance he alludes, in his pathetic elegy on his birth-day, when he says,

*Quam fierem pubes, sic pater ante fui.*

Not yet a man, a father's cares I knew.

Having no other means of subsistence, he was content to engage in the humble office of transcribing books for the students of the university of his native city ; and he is said to have continued to exercise this employment, so irksome to a man of genius, till he reached his thirty-fifth year\*. He occasionally, however, found time to attend the lectures delivered in the university ; and in the privacy of his humble abode, he studied the science of the laws, cultivated elegant literature, and revolved in his active mind the interests of his country. Emerging, at length, from obscurity, he assumed the profession of a lawyer. Naturally eloquent, he soon attracted notice. His fame expanded, his fortune improv-

\* In the time of Mussato, the reputation of the various professors in this university, attracted annually so many strangers, that more than five hundred houses were requisite for their accommodation. Vide *Stor. della Lett. Ital.* t. v, p. 50. *Hist. du*

*Nov. Padua*, lib. i, c. 2. As the art of printing was not then invented, a copyist must have found much occupation among so many students, and as the passion for letters was now acquiring strength, the scriptorium was often liberally endowed.

derinis" were made a pretext for bestowing upon him the laurel crown ; and the bishop of Padua, at whose hands he received it, issued, at the same time, an edict, that, on every christmas-day, the doctors, regents, and professors of the two colleges in that city, should go to his house in solemn procession, with wax-tapers in their bands and offer him a triple crown. Conciliated by this flattering distinction, he again engaged, with ardour, in the service of his country, and continued to render it many important offices. But neither his oratorical powers, nor political talents, could save it from falling under the dominion of Can Grande. Before this event took place, he had been banished (1325) on an unjust accusation, to Ghiozza, a little city, built on an island, amongst the lagunes or fens of Venice. On the promulgation of a general pardon by Can on his taking possession of Padua in 1328, the hoary exile quitted his retreat, and threw himself at the feet of the conqueror. But through the ill offices of Mafiglio da Carrara, he was denied the benefit of the promised pardon, and remanded to Ghiozza. Here, while the venerable patriot beguiled his time in revising his historical works, fancy may suppose him occasionally turning a tearful eye to his native Padua, or, extending his view over that city to the towering boundary of the Alps, and losing himself, in imagination,

among the rocks and the forests, the snows and the torrents, of those majestic mountains. Muffato languished about one year in this city. On the 31st of May 1330, he died, in the seventieth year of his age, and his body was conveyed to Padua, where it was honourably interred.

Besides the tragedies which recommend Muffato to our notice, he wrote an historical work in fifteen books, entitled, "Augusta," containing the life and actions of the emperor Henry VII; and he detailed, both in prose and in verse, all the wars and remarkable occurrences of his own time. He also undertook a life of Lewis of Bavaria, which he continued until he was interrupted by the stroke of death. And he sometimes beguiled his leisure in the composition of Eclogues and Elegies. His "Eccerinis" and historical productions were published by Muratori, in "Rerum Italicarum Scriptores," vol. 10. And a complete collection of his works appeared in Venice, in 1636. It is the opinion of Maffei, that Muffato may dispute with Petrarcha, the honour of having restored the elegance of the Latin tongue<sup>1</sup>.

<sup>1</sup> *Test. Ital. tom. i, p. 2. Ver.* | sento che accordafi in una voce l'  
1746. The words of Maffei are | Europa tutta, che si debba al Pe-  
equally honourable to Muffato, and | trarca la gloria dell' aver riuscita  
respectful to Petrarcha. "Ad Al- | l'eleganza delle Latine lettere, e  
bertin Muffato, forse per essere così | singolarmente nella Poesia: ma sen-  
tardi venute in luce, e da pochi of- | za intendere di derogar punto alla  
servate l'opere sue, poca giustizia il | fama di quel divino ingegno, fiam-  
mondo letterario finora ha reso; cf- | lecite dire, che tal gloria può gran-

This attempt of Maffiato roused the dramatic Muses from their long slumber, and his tragedies were soon followed by several comedies and tragedies in the same language. Some of these we shall briefly notice, without a scrupulous regard to chronological order.

Leonardo Bruni of Arezzo, who died at an advanced age in 1444, wrote a comedy, entitled "Polixena," which was printed several times at Leipsic in the beginning of the sixteenth century.

Leo Battista Alberti, equally celebrated as a painter, a sculptor, and an architect, was also a comic poet. "Nature, sometimes, in a sportive mood," says M. Tenhove, "makes a prodigal display of all her powers, and unites her rarest and most precious gifts in a single individual." Such was Alberti<sup>2</sup>. This extraordinary man wrote (1418), in the twentieth year of his age<sup>3</sup>, a comedy, called "Philodoxeos," which he undertook with a view to beguiling the languor of convalescence, and diverting the painful recollection of the unkind and unmerited neglect of his own

demente effergli dal Maffiato contesta." Sir John Harrington is, I believe, the first English writer by whom Maffiato is mentioned; he has been since noticed by Dr. Walton in *Essay on Pope*, Lond. 1782, vol. i, p. 194.

<sup>2</sup> *Mem. of the House of Medici*, vol. i, p. 304. See also *Mem. of Ang. Polit. Sc. by Rev. W. P. Greswell*, p. 21, in which Alberti's

character, fully, ably, and elegantly drawn by Politiano, is given.

<sup>3</sup> His age is modestly declared in the prologue, "Non quidem cupio, non peto in laudem trahi, quod hac vigilima annorum meorum ætate hanc ineptius scriperim fabulam." Tiraboschi mentions a MS. copy of this comedy in the Vatican, amongst the MSS. del March. Capporinum.

family<sup>4</sup>. This piece, on its first appearance, he handed about amongst his friends, as the production of Lepidus, an ancient Roman poet; but he soon after avowed it in a dedication to a revised copy which he presented to Leonello da Este, marquis of Ferrara, one of the most munificent patrons of literature of that age<sup>5</sup>. This copy, it may be presumed, never found its way to the press: for, deceived by the purity of the latinity, and the artful disguise under which the name of the real author was, for some time, concealed, the younger Aldus printed it from a manuscript, in 1588, as a precious remnant of antiquity, under the title of " *Lepidi comici veteris Fabula* ". " It first appeared about the year 1425," says Mr. Roscoe, " when the rage for ancient manu-

<sup>4</sup> *In ea quoque segritudine suos  
perpetius est affines non pios, neque  
humanos; idcirco consolandi sui  
gratia, intermissis juriis studiis, inter  
curandum, et convalescendum scrip-  
vit Phidareus fabulam annos natu-  
non plus viginti, &c. Leon. Bpt. da  
Alberti Vita en. eod. I, class. 21.  
MSS. Bib. Magliab. Flor.*

<sup>5</sup> " Leonello," says Mr. Shepherd, " was the favourite theme of the applause of the learned. He not only encouraged the ardour, but participated in the studies of the cultivators of the liberal arts. Under the auspices of Guarino Veronese, he had acquired a profound knowledge of classical literature, which enabled him accurately to appreciate the merits of the candidates for literary fame." *Life of Pog. Braciol. Liverp.* 1802, p. 373.

Giraldi seems to insinuate, that in cultivating letters, Leonello rather studied his interest than indulged his inclination. " Ma benche' egli si fosse volto a fostenere il peso dello stato, non levò però mai l'animo da gli studi delle lettere. Perciò ch'egli vedeva, che gli honorati studi delle scienze apportano molto lume allo splendore dell' imperio." *Comm. delle cose di Ferr. Fior.* 1556, p. 109.

Mazzuohelli says that the deceit was first discovered by Giovanni Alberti, bishop of Cortona, who found it, says he, " netato da Leon- batista in suo libro." The secret was communicated by Giovanni to Valori, who published it in *Elog. p. 51.* See also *Term. di mezzo rilie-  
vo, &c. di Ces. Valori, p. 10.*

scripts was at its height ; and Lepidus for a while took his rank with Plautus and with Terence ?." This, I believe, was the only dramatic effay of Alberti ; but he was author of several other poetical effusions, which are yet preserved in different libraries of Italy. He is said by Vasari to be the first who made an attempt at reconciling the measure of the Latin distich with the genius of his native language. Of this Vasari has preserved the following specimen :

Questa per estrema miserabile pistola mando  
A te, che spregi miseramente noi <sup>8</sup>.

As the "Philodoxeos" is extremely rare, it will, perhaps, be gratifying to know that several extracts from it may be found in the "Margarita Poetica" of Alberto da Eyb, who erroneously calls the author Carlo Aretino.

In the same work of Eyb, mention is made of another Latin comedy of this period, entitled, "De falso hypocrita et tristi," by Marcello Ronzio of Vercelli.

Ugolino Pisani of Parma wrote several Latin comedies, in which he is allowed to have imitat-

<sup>7</sup> *Life of Lorenz. de Med.* vol. i. p. 87, 4to.

<sup>8</sup> *Tom. ii, p. 238, Fir. 1771.* The editor of this edition of Vasari, says, "Questa nuova maniera di poetare Italiana fu abbracciata, e

promossa molto tempo dopo da Claudio Tolomei famoso letterato Sanese, ma trovò più derisori, che seguaci." Tolomei is mentioned with respect in the epilogue to the *Orbucchi* of Giraldi.

ed, with great felicity, the style of Plautus<sup>1</sup>. One of these, which turns on the humble subject of culinary affairs, he dedicated to Leonello d' Este, who succeeded to the marquisate of Ferrara in 1441. Another comedy in prose, entitled "Philogenia," still remains in MS. in the Vatican, in the biblioteca Estense, and in the royal library of Paris. And Sig. Signorelli saw another of Pisani's comic productions, bearing the title of "Ephigenia," in the royal library of Parma. Of this piece he has favoured us with the argument, which it may gratify the learned reader to find detailed below<sup>2</sup>. From an oration in praise of Pisani, recited in the year 1437, it appears that he was a poet, a philosopher, a lawyer, an historian, and a musician<sup>3</sup>.

Secco Polentone, chancellor of Padua, wrote, about the year 1450, a comedy in pure Latin prose, on the model of the TABERNARIA of the ancients, entitled "Lusus ebriorum." This extraordinary production, which still remains in-

<sup>1</sup> Valoroso imitatore delle stile Plautino. *De Politia*. lit. p. 60.

<sup>1</sup> Ephigeniam cum amaret Ephebus perditè, suasu, et precibus eam noctu tandem domo adduxit, et clam parentibus, quamquam quereretur tota urbe, ad Euphonium traducta est, porro ad alium ut lateret; hoc ubi vedit Ephebus Ephigeniam apud se esse non posse diutius, hanc pro virgine dat Gobio uxorem.

<sup>2</sup> Ludwig, *Reliq. manuscript.* t. 5, lib. 2. To the tragic writers of this

age, I should, perhaps, add the name of Antonio Beccatelli of Palermo, author of the *Hermaphroditus*, a collection of epigrams, which, on account of the rankness of the obscenity that disgraces them, were solemnly censured by the diet of Ferrara in 1439. In the list of his works, *tragedie* are enumerated; but as I am not only unacquainted with the respective merits, but even with the titles of these pieces, this slight indication will, I trust, be accepted by

edited<sup>3</sup>, is known to the Italian reader by the version of his son Modesto, which was printed at Trent in 1482, under the title of "Catinia," (from Catinio, a dealer in earthen vessels) the principal personage of the drama. The scene is laid in a tavern, and the dialogue such as might be supposed to pass amongst men in a state of inebriation. The names of the interlocutors appear in the following rude verses prefixed to the Italian version :

O vui che questa opera lezete  
In el vulgar como vui vedete,

the reader. Of Beccatelli an account may be found in Mr. Shepherd's *Life of Poggio Bracciolini*, chap. 8. It is deserving of remark, that the drama was cultivated in Sicily above two centuries before the time of Beccatelli, by William of Blois, who was preferred to an abbacy in that kingdom. Honourable mention is made of his "Comedia et Tragedie," by his brother Peter, the co-adjutor of Gualterus, archbishop of Palermo, who had been sent by Henry II. of England, to instruct William king of Sicily in literature. *Warton, Hist. of Eng. Post. diff. 2.*

<sup>3</sup> Perhaps the only copy extant of the original of this comedy, was seen by Apostolo Zeno, "in manoscritta in quarto fra i codici del Senatore Jacopo Soranzo." But he was so fortunate as to possess an edition of the Italian version, unnoticed, he says, by any of the analists of typography. This edition, he continues, "è stampata in quarto, e l'anno senza stampatore vi si legge nel fine: IN TRENTO. POST TENEbras SPERO LUCEM. M.CCC.LXXXII, DIE XXVII. MARCI."

*Elog. It. tom. 1, p. 358.* It has been often matter of regret to me, in the course of this work, that I had not an opportunity of inspecting the dramatic library of Zeno. "In the year 1741," says Baretta, "I saw in Venice a collection of old Italian tragedies and comedies, made by the learned poet and antiquarian Ap. Zeno, to the number, as he assured me, of about four thousand. He had the best Italian library, perhaps, in the world; and I was lately told, that he left it at his death to the Gesuati, an order of monks residing in Venice, where I suppose the comedies are still kept united." *It. Lib. p. 118.* This information, which I believe to be perfectly correct, led me to the Gesuati; but as the librarian was absent, I could not get access to the library. In *Varie. Ill. della citta di Ven. — Ven. 1784, p. 317*, it is said, that to the "ricca libreria" of this convent, the "scelta e copiosa biblioteca" of A. Zeno has been added. Unfortunately I could not repeat my visit to this valuable collection.

De litteral sermone qui traduta;  
 Vedete Catinio e l'opra tutta.  
 Bibio cum Cetio vigilante,  
 E Lanio homo simigliante;  
 E sopra al tuto Questio ceretano;  
 El qual con lo suo dir soprano,  
 Fa Catinio esser ligato in tuto.

There are no divisions of acts or scenes; but the breaks in the action and in the dialogue are indicated by invitations to drink, eat, &c. *bevemo*, *mangemo*, &c. In a kind of prologue, the author declares that his object in writing this comedy was to expose the folly of men in devoting themselves to drinking, eating, and sensual pleasures of all kinds. The Italian version of this piece is said to be the first prose comedy in the lingua volgare.

Secco Polentone, or, as the writers of his time call him, Sico or Xicus Polentonius, to which they sometimes add the surname of Ricci, was born in Padua, where he enjoyed the eminent advantage of receiving his education under the celebrated Giovanni da Ravenna, the friend, and, for fifteen years, the amanuensis of Petrarca. His talents and his learning early recommended him to some of the principal offices of the state, and he at length rose to the elevated situation of chancellor; a situation for which he proved himself highly qualified, by

his Digest of the civil code of his native city. From a letter addressed by him to Niccolo Niccoli, it appears that he was present in 1414 at the discovery of the remains of Livy. Of his numerous writings, none, I believe, have seen the light, but the comedy we have noticed, and a life of Petrarcha, edited by Tommasini. As he must have learned from Giovanni da Ravenna many particulars of the mode of study, and other domestic habits, of Petrarcha, and as he had seen and known his children and his grandchildren, it might be expected that his biographical details of the bard of Vaucluse would have been minute and interesting. However, we find he did little more than cite the memoirs formerly published by Pier Paolo Vergerio, and subjoin a few unimportant notices<sup>4</sup>. It is supposed that this biographical sketch was merely intended to constitute a part of a large work, addressed to his son, entitled, "De illustribus linguae Latinæ scriptoribus." Of this work, which still remains inedited, there are two copies extant, one in the Ambrosian library, the other in the Ricardi collection. Secco died in 1463.

But the most celebrated Latin drama of this period, is the "Progne" of Gregorio Corrado<sup>5</sup>, ne-

<sup>4</sup> *Tiraboschi*, tom. vi, p. 784. *Mem. pour la Vie du Petrarche*, tom. I, p. 12.

<sup>5</sup> In Latino elegantissima, e maravilhosa fu la *Progne*, tragedia stampata senza nome nel susseguente secolo.

phew of Gregory XII. It was admired, says Leilio G. Giraldi, by the learned of the sixteenth century. And in our time, it has been honoured with the most exalted praise by the marquis Maffei, who bestows on its latinity the epithets of "elegantissima" and "maravigliosa." But when we consider the age in which this tragedy was written, the praise of Giraldi and of Maffei will cease to appear extravagant. It is rich in poetic beauties. In the conduct of the fable, we find little to blame, except, perhaps, a slight violation of the unity of place; and although some of the speeches are too '*long drawn out*,' the dialogue is seldom languid<sup>6</sup>. The shade of Diomedes, which opens the piece, does, indeed, bring '*blasts from hell*.' Wherever he treads, his foot leaves an impression, the flowers wither, and the verdure of the meadows suddenly disappear. Without detailing the argument of the piece, he darkly alludes to the approaching horrors; and while he speaks, he feels the scourge of the furies; and an invisible hand drags him to hell<sup>7</sup>. In the inter-

ma che fu opera di Gregorio Ceraro, ancor giovanetto. *Teat. It. difesa*, p. 4, *Ven.* 1746. In the edition of the *Teatro Italiano*, printed at *Verona*, 1723, this passage does not appear. Probably the *Progne* had not then met the observation of the editor.

<sup>6</sup> An acute critic has, however, discovered other faults in this drama. Some poets, he says, "fenza alcun riguardo han posto sulle scene

azioni e sciagure di protagonisti empi, che nè possono muover compassione, nè giovar col terrore; perche di quella sono indegni, e questo si rende inutile al più della gente, che non è si sclerata. Tali mancamenti si veggono nella *Progne* del Domenichi." *Parag. della poes. trag. d' Italia con quella di Francia*. *Zurig.* 1732, p. 100. See also p. 46,

<sup>7</sup> It will, perhaps, be thought, that the shade of Diomedes should

view between Progne and Philomela, the author improves on the meeting between Orestes and his sister, in the "Electra" of Euripides, and borrows largely from Ovid <sup>8</sup>. The silence of the unfortunate Philomela is rendered affecting and expressive, by the inquiries of Progne into the cause. The description of her former charms exhibits a picture of exquisite beauty; but the allusion to the state of her feet is disgusting:

Et come i bianchi, e delicati piedi,  
Di così grave puzzo hor lèrdi sono <sup>9</sup>?

The verses in praise of Bacchus, beginning

Tornaro i sacri dì, &c.

breathe, even in a translation, the genuine dithyrambic spirit: and the vivid picture of the happy life of a peasant, in the fourth ode, is a relief to the mind of the reader, then harrowed with horrors. In making the stables of Diomedes the

save the Italian stage from the censure which I have elsewhere (*Hist. Mem. on Ital. trag.* p. 110) passed upon its ghosts; but I cannot admit that it should. Is it not matter of equal regret and surprise, that so admirable an example should have hardly found, in the two succeeding centuries, one happy imitator? Yet the powers certainly were not wanting. *Append. No. iv.*

<sup>8</sup> *Metamp.* l. 6, fab. 7.

<sup>9</sup> Riccoboni, after observing that

this passage was imitated from Euripides, honestly confesses, that the author, "a bien outre la pensée du Grec," tom. I, prof. Shakespeare, who has exercised his talents upon the same subject, never disgusts. All the observations of Marcus on first discovering the mangled and mutilated form of Lavinia, are delicately expressed, and admirably calculated to excite pity. *Titus Andron.* act. 2, sc. 10.

scene of the murder of Itys; Corrado evinces much judgment; and in the description of those stables, and of the supernatural noises with which they resound, he displays great powers in exciting terror.

Nel più riposto, e soletario lato  
 Del palagio real fiede una stallà,  
 La dove Diomede, empio tiranno,  
 Di propria man pascea d'humana carne,  
 I dispietati e fieri suoi cavalli;  
 Poi le teste de gli huomini anchor molli  
 Di sangue, sospadeva a le tremende  
 Porte stillanti ognhor marcia, e spavento:  
 Fin che'l signor di si feroce albergo  
 De la sua crudeltà portò la pena,  
 E giustamente anch 'ei cadde, e morio.  
 Quivi tutta la notte ombre vaganti  
 Piangono in mestà, e dolorosa voce:  
 Et strepito, e romper sempre vi s'ode:  
 Et strascinar di etappi, e di catene.  
 Dicesi, ch' ad ogn'har tigri, e leoni  
 S'odon quivi ruggire: e la spelunca  
 Spesso d'urla crudeli stride, e risona:  
 Tremo la terra; e le tre furie accele  
 Vibran di funeral fuoco le faci.  
 Et spesse volte la infsepolta turba  
 L'alma del re crudel aferza, et percuote.

Where the proud palace o'er the desart view  
 Looks in lone majesty; a stall is seen,  
 Where the stern tyrant, with unfeeling hand,  
 Parted his human hecatombs of old,  
 In mangled portions, to his cruel steeds,

Loud neighing, raging for the dire repast ;  
 Where many a gory head was hung aloft  
 On the tremendous portal, blood-besmear'd ;  
 Till the ferocious tyrant felt the stroke  
 He' oft inflicted ; and, in hideous pangs,  
 Breath'd his fell spirit in the face of heaven.  
 Ghosts here, the live-long night, in shadowy bands  
 Roam wailing, and the harmony of death  
 At times ascending, in the pausing gale,  
 Rings round the ghastly choirs, with the loud clank  
 Of chains, commingled, as their dreadful dance  
 They measure on the moon-beam. While to swell  
 The concert, loud is heard the tawny lord  
 That makes the forest tremble with his roar,  
 Responsive to the pards infuriate yell.  
 The formidable diapason fills  
 The cavern'd gloom within, and rolls around  
 The roof, like breaking thunder. The firm floor,  
 With tremulous vibration, seems to quake,  
 As rising slow, the sisterhood of hell  
 Flecker the face of night with dismal rays  
 From their funereal torches, waving round ;  
 And oft th' unbodied multitude, deny'd  
 The tomb's asylum, with vindictive rage,  
 'Round their assassin throng, and plague for plague,  
 With retribution due, alternate pay.

\*

The violation of the unity of place to which I have alluded, is in the fourth act<sup>1</sup>, where Progne and her female train, dressed as Bacchantes, ap-

<sup>1</sup> Domenichi's *Progne* is not divided into acts; but as the choruses seem intended to mark a regular division of the drama, I suppose the re-

sumption of the action immediately after the third ode, to be the proposed commencement of the fourth act.

pear before the prison of Philomela in a deep wood. The reader need not be told, that the fable of this drama was drawn from Ovid. The story of Philomela, which is related by Pope in a note on the nineteenth *Odysssey*, is totally different, and by no means so well calculated for dramatic representation; but it affords a more poetical reason for the plaintive song of the nightingale<sup>2</sup>.

Abundant as the beauties of this piece are, it remained inedited almost a century after the death of Corraro. The original manuscript, without any indication of the writer, accidentally falling into the hands of Giovanni Ricci, a lawyer and academician of Venice, he was struck with the beauty of the composition, and published it, anonymously, in 1558<sup>3</sup>. From his ignorance or uncertainty in regard to the author, and from the simple and regular construction of the fable, and the pureness of the latinity, he was almost induced to suppose it the production of an early writer; and accordingly boldly asserted in his de-

<sup>2</sup> This appears to have been the opinion of Virgil; and therefore the celebrated simile in *Georg. lib. iv, l. 511*, alludes to the Greek tale. Horace clearly follows Ovid's story, which, however, is an historical fact that the poet has only embellished, and made the subject of a metamorphosis. Progne and Philomela were introduced upon the Athenian stage under the form of birds, by Aristophanes. Vid. his comedy, en-

titled, *The Birds*. It was probably the fear that this preposterous example might find imitators upon the Roman stage, that drew from Horace the following caution: "Nec in avem Progne vertatur." *De Art. Poet. l. 187.*

<sup>3</sup> It was printed in quarto under the direction of Paolo Manuzio, at the press of the Venetian academy, entitled, *La Fama*.

dition to the Spanish ambassador, then resident at Venice, that " antiquis, quæ maximè laudantur, certè patem." But the name of the real author was soon after discovered, and publicly announced. This drama had not been many years in the possession of the public, when Lodovico Domenichi translated it into Italian blank verse<sup>4</sup>, with great elegance and fidelity, but basely published it as his own production, calling it, in his dedication to Giannotto Castiglione, " la mia Progne<sup>5</sup>."

This tragedy is a splendid instance of the precocity of Italian genius; it was the production of Gregorio in the eighteenth year of his age! And it appears from his other works, that time matured the talents with which he had been so liberally endowed. Yet, although his connexion with the head of the church opened his way to ecclesiastical honours and emoluments, we do not find he advanced in that lucrative career with the rapidity which might be expected. While he was protonotary of the apostolic see, his patriotic pride

<sup>4</sup> *La Progne*, *Trag. di Lod. Domenichi*. In Fir. *presso i Giunti*, 1561, in 8vo. Before either the original or the translation of Corrado's drama had seen the light, a tragedy on the same subject appeared in *Ven.* 1548, by Giralomo Parabosco, a celebrated poet and musician of Piacenza. *Vid. Grescimb.* t. v, p. 75. Allacci, who had, probably, never seen Domenichi's drama, calls it a comedy. *Drum.* p. 648, *Ven.* 1755.

<sup>5</sup> Ap. Zeno loses all patience when he mentions this circumstance,

"Che il Domenichi, uomo per tante opere da lui date fuora, tradotte e scritte, famoso, e niente bisogno di arrogarsi le altrui; sia da riporsi nel numero de *plagiari*, duro sembrerà a credersi e strano: e pure il fatto con la presente tragedia lo manifesta, e 'l condanna." *Bib. della Et. Ital.* t. i, p. 473. It was through the medium of this translation that all my knowledge of this piece was acquired; for as yet the original has eluded my researches.

was wounded by Poggio Bracciolini's description of the Venetian nobles, in his "Dialogue on Nobility." This occasioned some severe animadversions on the part of Gregorio, to which Poggio mildly replied. Gregorio died patriarch of Venice in 1464<sup>6</sup>.

Bernardo Campagni of Verona, another poet of this age, wrote a tragedy in iambic verse on the passion of Christ, under the title of " La Pantea :

cujus Jesus  
Est patiens tragicè numeris ploratus amaris.<sup>7</sup>

It opens thus :

Dolor trementi cor mihi frangens ferus.

And concludes, " Ad nostra tutum tecta perducet gradum." It is dedicated, in elegiac verse, to Sixtus IV.

Though Bernardo probably experienced the protection of Sixtus, yet this crafty pontiff, whose mind seems to have been engrossed by political schemes of a most diabolical nature, does not appear to have bestowed much attention on the promotion of the drama<sup>7</sup>. But in his nephew

<sup>6</sup> *Tiraboschi*, vi, p. 891. *Bibliot. della Elog. Ital.*, i, p. 474: *Life of Pogg. Bracciolini*, p. 384.

<sup>7</sup> Il n'y eut point de Théâtres en Italie avant la fin du quinzième siècle. Le cardinal Camerlingue Riari, neveu du Pape Sixte IV, avait tenté d'inspirer à ce souverain pontife du

goût pour ces beaux établissements, mais Sixte reçut avec assez de froideur quelques spectacles ingénieux que Riari lui avoit données sur un théâtre mobile dans le château Saint-Ange. *Trait. hist. sur de la Danse*, t. ii, p. 71.

Cardinal Riaro, it found a zealous friend. It is, however, to be lamented, that Riaro should have entertained the mistaken idea which prevailed in his time, in regard to the powers of the *lingua volgare*; and, accordingly, deeming it unfit for the stage, extended his encouragement, exclusively, to the composition of dramas in Latin, or to the representation of the comedies of Plautus and Terence in the original language. This contempt of the Italian language, or predilection for the Latin tongue, and the productions of the Roman stage, served rather to check than promote the progress of an art of which Riaro was a passionate admirer.

Sulpitius\*, in the dedication to his *Commentary on Vitruvius*, attributes to this accomplished prelate the invention of painted scenes, and tells him that the people of Rome look up to him for the establishment of a regular theatre. From the same dedication, we learn that a musical drama (probably a species of oratorio), founded upon the conversion of St. Paul, had been represented, (1480) under the auspices of Riaro, upon a moveable stage, five feet high, and elegantly or-

\* Sulpitius was a professor of Belles Lettres in Rome during the pontificate of Innocent VIII. To Ugolino of Parma, who flourished at the same time, the drama has obligations: he was, says Quadrio, a "compositore e recitator di commedie." v. p. 58. Of Ugolino little more seems to be known than what Quadrio relates. Nor are we better acquainted with the personal history of Beverini, the favourite composer of dramatic music of the same period.

named, in one of the public squares in Rome. This, according to Sulpitius, was the first attempt at musical declamation since the revival of letters<sup>1</sup>; and, according to Bayle and father Menestrier<sup>2</sup>, gave birth to the opera, or melodrama; an opinion refuted by the learned historian of music<sup>3</sup>. As Sulpitius, to whom this drama is ascribed, and by whom the first attempt at reviving the *costume* of the Greek stage seems to have been made, was more distinguished for the depth of his learning than the brilliancy of his genius, we have, perhaps, little reason to regret the loss of this effusion of his pen; but as the music was the composition of Francesco Beverini, a celebrated composer of the day, we must lament that it has not passed down to us. The commentator proceeds to praise his patron for the frequency of his theatrical exhibitions, often in his own palace, and sometimes in public squares, for the amusement of the clergy in particular,

• When Sulpitius made this assertion, he seems to have forgotten that the sacred dramas before his time, afford frequent instances of musical declamation. However, his claim to the honour of reviving the *costume* of the Greek stage cannot be justly denied.

<sup>1</sup> *Hist. de la Mus.* tom. i, p. 241, and *Menestrier, sur les rép. en Mus.*

<sup>2</sup> *Burney, Hist. of Music*, vol. iv, ch. 2. M. le Grande seems to refer the origin of the opera to the *Fabliaux ou Contes* of the Normans of the twelfth and thirteenth centuries. In a preface to *Aucassin et Niculitte*, a

dramatic tale of this period, he says, “ J'ai annoncé déjà que ce fabliau est mêlé alternativement de vers et de prose; particularité d'autant plus remarquable que tous les autres sont entièrement rimés. Cette prose forme le corps de la narration où de l'histoire, et se déclamait. Les morceaux en vers qui la coupent d'espace en espace, étaient chantés, à peu-près comme les arriettes dans nos opéras-comiques.” tom. iii, p. 30. Here we discover the elements of the comic-opera, which, if it did not give birth to, certainly preceded the melodrama.

and the people in general. He also applauds him for providing Pomponius Letus with a stage and scenery for the representation of the comedies of the ancient Latin poets, by his pupils. And he takes occasion to remind his patron, that even Innocent VIII. the turbulent and ambitious successor of his uncle, condescended to honour with his presence some of these exhibitions in the castle of S. Angelo<sup>3</sup>. Among the representations alluded to by Sulpitius, we may number that of "Constantius," which was presented before the pope and cardinals in the spacious square of S. Peter's, in the carnival of 1484. This, like all the other pieces which Riaro patronized, was in Latin, with, probably, the exception of that part of the dialogue delivered by Constantine, which, it may be presumed, was written in Greek; for we find that the person chosen to personate that character was a Genoese, who, from a long residence at Constantinople, was supposed to be intimately acquainted with that language. This performer was distinguished ever after by the title of *The Emperor*<sup>4</sup>.

<sup>3</sup> I shall transcribe the whole passage: "Tu enim primus tragorizas quam nos juventutem excitandi gratia et agere et cantare primi hoc a se docuimus (nam ejusmodi actionem jam multis saeculis Roma non videbat) in medio foro pulpitum ad quinque pedum altitudinem erexitum pulcherrime exornasti. Eamdemque postquam in Hadriani mole, Diva Innocentio spectante, est aëta, rursus intra

taos penates tanquam in medice circi cavea, toto confecta umbraculis teato, admisso populo, et pluribus tui ordinis spectatoribus honorificecepisti. Tu etiam primus pistrinatus scense faciem, quum Pomponiani comediam agerent nostro saeculo offendisti; quare à te theatrum novum tota urbs magnis votis expeditat."

<sup>4</sup> Bacchanalium die, qui campani, vires nuncupatur, acta est. *Hijeris*

It may serve to reconcile to probability our conjecture in regard to the language which we have assigned to the part of Constantine, to observe that, amongst the classical exhibitions at this period, we find mention of the productions of the Greek tragedians in their original language. Politiano has thus celebrated, in some Greek verses, the performance of Alessandra Scala in the character of *Elektra*, in the tragedy of that name by Sophocles, at a public representation of that piece in Florence.

## TO ALESSANDRA SCALA.

Electra's griefs, when Alessandra feigns,  
So well the maid a virgin's part sustains,  
Athenian accents from a Tuscan tongue,  
With added sweetness charm the listening throng.—  
What dignity, what grace, our souls engage !  
Thus would Electra's self have trod the stage !  
Each look, each gesture, nature's semblance wears,  
And nature pleads in her impassioned tears !  
But when the fair, with love too well express'd,  
Folds her Orestes to her heaving breast ;  
How do I long to fill the envied place,  
And wistful,—sigh to share that dear embrace <sup>5</sup>.

GRESWELL.

“ Alessandra, the accomplished daughter of

*Constantini Cæsaris*, in Pontificiæ atrio,  
ubi cardinalæ in curiam venientes,  
ab equis descendunt pontifex è super-  
rioribus senectris, latus spectavit.  
Huic scena præfectus erat Genuen-  
sis quidam Constantinopoli natus et  
educatus, et in pontificis familiam  
ascitus. Hic quum Constantini per-  
sonam sustineret, ex eo die Impera-

toris nomen accipiens, usque ad mor-  
tem sequuntur illud sionorū <sup>5</sup> detulit.  
*Rer. Ital. scrip. vol. xxxiii. Diar. di  
Jac. Volterrano, p. 193.*

<sup>5</sup> *Inter Gr. Epigrm ejusd. M. Ten-  
hove observes, that Politiano's beau-  
tiful little poem of the *Violet* was  
also intended for this accomplished  
lady.*

Bartolemœus Scala," says Mr. Greswell, " was no less distinguished by her personal beauty, than her literary acquirements. This lady gave her hand to the Greek Marullus; and Politiano is numbered amongst her unsuccessful admirers."<sup>9</sup> Bred to the profession of arms, Marullus was a wandering soldier when he was arrested by the personal charms of Alessandra. He became first her lover, then her pupil, and, ultimately, by a natural transition, her husband. This lovely votary of the Muses was profoundly skilled in the Greek and Latin languages: the former she studied under Joannes Lascaris; the latter under Demetrius Chalcondyles. Some of her Greek epigrams still remain.

As an historian should omit nothing, however seemingly trivial, which may serve to illustrate his subject, I shall here take occasion to observe, that Vincenzio Martinelli not only subscribes to the opinion of Bayle and Menestrier in regard to the origin of the opera, but adds, that the fame of Sulpitius' drama having spread to Venice, the directors of the amusements of the carnival of 1480, in that gay city, introduced upon their stage a melo-drama, in imitation or emulation of the Conversion of St. Paul, intitled, " La Verità

<sup>9</sup> *Mem. of Ang. Politianus, &c.* *Manch.* 1801, p. 79. If Varillas' portrait of Politiano be faithful, he was not likely to be a successful admirer of the fair. " He had," says this historian, " an ugly face, a huge, big, and long nose, and his left eye squinted." *B. iv.*

raminga," which, however, from his own account, appears to have been only a ludicrous farce. Truth being recognised by some lawyers, physicians, apothecaries, and ladies, and by a merchant who wishes to unburthen himself of his conscience as an unsaleable commodity, is abandoned by all. At length the Genius of the theatre (*la musa del teatro*) takes compassion on the solitary stranger, and offers to admit her to take a part in the representation, on the condition that she will be content to wear such a mask as she shall provide. To this Truth assents; and, changing her dress, her action, and her manners, a troop of buffoons invite her to join in a dance; and the spectacle concludes<sup>7</sup>. It does not appear in what language this little piece was written; perhaps in Latin, which usage had rendered familiar, at this period, upon the Italian stage.—But to proceed:

Carlo Verardo of Cesena, who had been successively secretary of briefs to Paul II, Sixtus IV, Innocent VIII, and Alessandro VI, rose into notice, as a dramatic writer, under the auspices of Cardinal Riaro, in whose palace his "Ferdinandus Servatus," and "Historia Boetica," were first

<sup>7</sup> *Lett. fam. e crit. Lond.* 1758, p. 353. Martinelli's authority for this fact was probably tradition; for I have been assured by one of his surviving friends, that he had read nothing on the subject of musical history, nor did he understand mu-

sic: all his knowledge came from traditions floating about Italy. Perhaps the traditional fact recorded by Martinelli, gave birth to the opera, intitled *La Verità raminga*, which appeared in Lucca, 1650.

represented on a stage erected for that purpose<sup>\*</sup>. The idea of the first of these pieces originated in an attempt made by an assassin on the life of Ferdinand<sup>†</sup>, which was rendered unsuccessful by the timely interposition of St. James. Having constructed the plot, Carlo committed the composition of the dialogue to his nephew Marcellino, who, calling to mind the practice of the Roman stage, esteemed measure necessary, and embraced the hexameter, but omitted the division of acts and scenes. The interlocutors are, Pluto, Alecto, Tisiphone, Megara, Ruffo (the assassin), the King, Queen, Nurse, St. James, Cardinal Mendoza, and the Chorus. Pluto, in a monologue on the respective religions of Christ and Mahomet, mingles the names and deeds of Pirithous, Orestes, and Hercules. For this heterogeneous composition the author makes some amends, says Signorelli, by his observance of the unity of action, and the graces of his numbers. Of his style and descriptive powers, Mendoza's vivid picture of Ruffo, after the murderous attempt, may serve as a specimen:

Respondet tamquam penitus ratione careret ;  
Nec dubium ratione caret, prenditque catenas

\* This we learn from the dedication to the first of those pieces to Cardinal Riaro.

† History is silent in regard to this attempt on the life of Ferdinand. According to Tiraboschi, Verardo's drama was written in the year in which it occurred.

Mordicus, et populo spectanti triste minatur.  
 Res monstrosa quidem. Capiti stant lumina terra,  
 Terribilis facies premitur pallore nefando,  
 Intuiturque solum semper non lumine recto :  
 Lingua venena gerit : livent rubigine dentes :  
 Deformis macies, appetet corpore toto :  
 Nusquam risus adeſt : suspiria semper abundant :  
 Horrendumque caput redimitur crinibus atris :  
 Inficit aspectu quicquid confexit acerbo.

His awnwers were ſuch ravings as we hear  
 From moon-struck men ; and, ſure his reaſon reel'd.  
 He bit the galling chain, and menac'd fate  
 To the ſurrounding throng. His orbs of fight  
 Sent forth a ſullen glare, and to his cheek  
 The furies gave their ghastliness of mien,  
 As on the ground, with dull, malignant gaze,  
 He look'd afkance. His tongue was ever ſteep'd  
 In deadly venom, and his teeth were tiag'd  
 With hateful rust. A fell anatomy  
 He ſeem'd, with famine elung. No ſmile was ſeen  
 Upon that hollow cheek to ſit, but groans  
 Inceſſant from his heaving breast were fent.  
 His matted locks about his hideous head  
 In ſnaky ſpires hung down. And his dire look  
 Like a malignant planet, ſent abroad  
 A sympathetic horror through the croud.

\*

This ſingular production is intitled, by the author, TRAGI-COMEDY, probably for the ſame reaſon that Plautus beſtows that appellation on his " Amphitrio ;" because it is of that mixed kind in which the highest, as well as the lowest,

characters are introduced. It is dedicated to one of the *dramatis personæ*, Pietro Mendoza, archbishop of Toledo, and primate of Spain. The earliest edition appeared in Rome in 1493, by *Magistrum Eucharium Silber, alias Franck*. Perhaps the revival of tragi-comedy may be referred to the first appearance of this drama.

The " *Historia Bœtica*" is founded upon the expulsion of the Moors from Granada, and is written entirely in prose, with the exception of the argument and prologue, which are in iambic verse. In the prologue the nature of the work is declared<sup>1</sup> :

<sup>1</sup> *Faciam ut commixta sit tragico-comœdia*  
*Nam me perpetuò facere, &c.*  
*Prol. ad Amp.*

Our play shall have a proper mixture in it,  
 So shall it be a tragi-comedy.  
 For, as I think, it is not right in  
 me  
 To make it wholly comedy, where  
 kings  
 And gods are introduced. What  
 then remains?  
 Why, since there is a slave in't  
 plays a part,  
 I'll make it, as I said, a tragi-comedy.  
*Thurston.*

After perusing this passage, the reader will, with surprise, hear Dryden assert, " there is no theatre in the world has any thing so absurd as the English tragi-comedy : it is a drama of our own invention, and the fashion of it is enough to proclaim it so." *Essay on Dram. Poet.* p. 70. *Prose Works*, vol. ii. Lond. 1800. Ad-

dison, misled by Dryden, makes a similar remark : " Tragi-comedy," says he, " is the monstrous product of the English stage." Yet Sir Philip Sidney, in a work which it may be presumed those writers had read, declares, " I know the ancients have one or two examples of tragi-comedy, as *Plautus* hath *Amphitruo*." *Def. of Poet.* That tragi-comedy was cultivated by the ancients, there is abundant proof ; and it will, I believe, hardly admit of a doubt, that it was revived by the modern Italians. When the *Ferdinandus servatus* appeared, this species of drama was equally unknown on the English, the French, and the Spanish stage ; and so early as 1541, Luca Contile not only wrote, but defined a tragi-comedy. In the prologue to his *Pescara* (Mil. 1550), he tells the audience, that " questa è un tragi-commedia" and then proceeds to observe, that " la tragi-comedia (voi sapete) come nel principio ha gli atti suoi tranquilli, nel mezzo, contiene varie passioni, e' diversi accidenti, nel fin bisogna che si riduca a

Requirat autem nullus hic comedæ  
Leges ut obseruantur, aut tragœdæ;  
Agenda nempe est Historia, non fabula.

Let none require the laws of Comedy  
To be observed, much less of Tragedy;  
We only mean to act an HISTORY.

What the author promises, he gives; for his drama is, in fact, a colloquial narrative, and may, perhaps, be considered as the prototype, at least in Italy, of that species of secular drama, intitled " Histories," by the early dramatic writers of England. The term, however, probably originated with the Rappresentazioni of the fifteenth century, several of which bear the title of *Istoria*. At the end of this piece we are told: " *Acta ludis Romanis, Innocentio VIII, in folio Petri sedente, an. a Nat. Salvatoris MCCCCXCII. undecimo kalendas Maii.* " So that it was probably written while preparations were making in Rome to celebrate the event upon which it is founded. Verardo seems to have caught his subjects as they rose.

una comune è salda quiete." *La Cecaria* of A. Epicuro, which was printed at *Ven.* 1535, also bears the title of *Tragi-comedia*.

The claim of Luca Contile to our notice, is chiefly founded upon the circumstance which led to the mention of his name in this note; for his dramatic productions are in little estimation. It is as a writer of sonnets he is best known. In this difficult species of poetry, he is thought to have approached very near, if he did not equal, Petrarcha.

He was of an ancient, noble, but fallen, house, of Siena. His life was active, and mostly passed in courts. After the death of his patron, the marquis del Vasto, he retired to the isle of Ischia to indulge his sorrow, or perhaps his muse; for the second part of his *Rime* is dated from this island; " an island," says Mr. Swinburne, " which, for richness of soil, abundance of products, and beauty of situation, may vie with the most celebrated spots on the face of the globe."

To an edition of this drama, printed in the following year (1493), at Rome, is subjoined a ballata, with the accompanying music, which may be considered as one of the earliest instances of printed musical notation extant.

But one of the most extraordinary productions of this age still remains to be noticed. This is a Latin tragedy, by Laudivio, a knight of Jerusalem, founded upon the various vicissitudes in the life of Jacopo Piccinino, a famous condottiere, who was taken by surprise in 1464, and put to death the following year, by order of Ferdinand king of Naples. This drama, which, like the former, is dedicated to one of the dramatis personæ, Borso da Este, duke of Ferrara, is intitled “*De Captivitate ducis Jacobi tragœdia*”<sup>2</sup>. It is divided into five acts, without the division of scenes. The names of the interlocutors are marked in the margin, and sometimes the argument of the scene is given. In the first act we read in the rubric, *Rex Borfius loquitur* (Duke Borso speaks); and we find him, accordingly,

<sup>2</sup> The Marquis Maffei, anxious to claim this drama, with all its imperfections, for his native Verona, says, that Muratori shewed him, among the MSS. Estensi, *Laudivii Veranensis Tragedia de Captivitate Jacobi ducis ad Borfium Marchionem*; sed debba (he adds) *Veronensis lacerò ch' altri guidichi.* Ver. Illus. Ver. 1733, fol. lib. iii. p. 186. It was so Tiraboschi first read it; but on a further inspection it appeared to be

Vezanensis. My account of this tragedy is drawn from an extract communicated by Tiraboschi to Sig. Signorelli.

Of Laudivio little more seems to be known with certainty, than that he was a knight of Jerusalem. It is believed he was of the family of Zaccia of Vezzano. A letter from him to Cardinal Jacopo Ammanati appears amongst the letters of that cardinal, printed (1506) in Milan.

delivering a long soliloquy upon the valorous deeds of Piccinino ; then a priest enters, and recounts various dreadful prodigies. After some conversation between the priest and the duke, a chorus terminates the act. In the second act, an augur, the chorus, and a messenger, hold a kind of prophetic dialogue on the evils which are fated to follow the approaching compact. In the third act, the scene is shifted from Ferrara to Naples, where an ambassador from Piccinino to King Ferdinand announces the coming of the general, and the king promises to receive him graciously. This act is concluded by the chorus singing the praises of Drusiana, wife of Piccinino. In the fourth act, the king confers with the executioner on the expediency of putting Piccinino to death, so soon as he, relying on the faith of the treaty, should deliver himself into his hands. The executioner advises him to break his faith, and assassinate the general. In the next scene, Piccinino appears in prison. The executioner enters, and intimates the royal order for his execution :

DUX JAC.

En jam satelles adest, meque petit.

SATEL.

Dux, martis auctor potens, bellis inclyte ;  
Piget, dicam, piget : tibi fero necem :  
Sic rex jubet, jam colla tende gladiis.

## PICCININO.

Lo ! this way comes a messenger of death,  
My fate is in his hands.

## EXECUTIONER.

Unhappy chief,  
Favourite of Mars, in ranks of death renowned.  
Alas ! my faltering tongue can scarce pronounce  
My dreadful errand here. I bring you death,  
The king so orders ;—to the ready sword  
Submit your stately neck.

The general submits, and is beheaded. After the executioner has done his office, he commiserates the hard fate of the brave commander :

Quam graviter diram constans tulit necem.  
Indolui huic tam duram sortem accidere.  
Sed redeo ad regem ; jam perfectum est scelus.

With what stern hardihood he bore the blow !  
O how my spirit thrills at such a lot  
Of such a man ! But I must to the king.—  
The deed is done.

The act is concluded by Drusiana, and the chorus, who join in lamenting the imprisonment of Piccinino, of whose death they are ignorant. In the fifth act, the scene is again shifted to Ferrara. A messenger relates to Duke Borso the fate of the general, and the piece concludes <sup>3</sup>.

<sup>3</sup> Muratori, *Ann. vol. ix. p. 439.* | the circumstances on which this and, after him, Mr. Roscoe, relates | drama is founded. " Piccinino was

This drama remains inedited, amongst the MSS. Estensi: nor does the conduct of the fable, or the style, says Sig. Signorelli, excite a wish to see it imparted by the press. It is, however, he adds, "a tragedy," and has the extrinsic value of being one of the earliest founded upon a domestic fact.

Before we part with this extraordinary drama, and totally dismiss the "Ferdinandus servatus," we shall embrace this occasion to observe, that these two pieces, and the drama on the fack of Cessena, ascribed to Petrarca, afford the earliest instances we have met with of the introduction of living characters upon the Italian stage, in the manner of the Old Comedy. This liberty does not seem to have been often taken by succeeding poets. A few instances; however, occur, and these we shall briefly notice <sup>4</sup>.

one of the most eminent condottieri of his time, and by his valour had acquired the absolute sovereignty of several towns in Italy, and raised himself to such consideration as to obtain in marriage, Drusiana, one of the daughters of the great Francesco Sforza, duke of Milan. Soon after his marriage, he was invited by Ferdinand, who had some secret cause of enmity against him, to pass a short time at Naples, whither he went, accompanied by his new bride, and fell an easy victim to the treachery of Ferdinand, who not being able to allege any plausible reason for this atrocious act, endeavoured to propagate a report that Piccinino had broken his neck by a fall from

the window of the place of his confinement." Vol. i. p. 223.

<sup>4</sup> A living comic writer of Italy affords an instance in point, but rather too recent for my text. While the late Mr. Byers, the antiquario, and Andrea, a noted servitor di piazza, were still living, they were introduced under feigned names, upon the Roman stage, by G. G. de Rossi, in his *Calzolaio Inglese*. Baff. 1790. An incident in the history of the drama, not less deserving of notice, is mentioned by Frederick II of Prussia, in a letter to Algarotti, dated Potzdam, 9th February 1754. I have seen here, says he, one Menefolio, an Italian, who "travaille depuis trois ans à une comedie dont il est

Fontanini saw a MS. comedy by Cesare Cremonini of Cento, intitled "Le Nubi," written in imitation of Aristophanes's comedy of the same name, the principal object of which was to turn into ridicule Giorgio Ragasco, a professor of philosophy in the university of Padua, who was then (1590) living<sup>5</sup>. He also observes, that the "Consiglio Villanesco Mascherato sopra tutte le Arti," printed at Siena in 1583, favours of the Old Comedy. It has, he says, two choruses, with the distinctive appellations of first and second chorus; and adds, that the dialogue consists of satirical remarks on the several arts, and their respective professors, that flourished in the time of the author. But it seems to have escaped the notice of this indefatigable bibliographer, that the "Mandragola" of Machiavelli, a comedy which unites the perfections of Terence and Plautus<sup>6</sup>, was written in express imitation of the Old Comedy<sup>7</sup>,

*lui-même le sujet principal.*" *Op. del Algarotti. Ven. 1794. tom. xv. p. 179.*

<sup>5</sup> *Amint. def. cap. vii. p. 148.*

<sup>6</sup> Algarotti, speaking of poets whose memories should be perpetuated in marble, says, " nell'altra nicchia si vuol porre il segretario fiorentino, autore anch'egli di componimenti di teatro; e segnatamente in quella commedia (the *Mandragola*) che fu recata in francese da Rouffau, si trova la eleganza del dire di Terenzio, e la forza comica di Plauto; e ci scommetterei che avrebbe mosso a rido l'ifteso Orazio a cui non garbeggiano gran fatto i fali

Plantini." *Tom. ix. p. 41.* Rouffau, having read this comedy in his youth, found it, he says, so excellent, he could not resist the temptation of translating it; and adds, " Je me suis mille fois étonné qu'une commedia aussi ingénieusement imaginée, aussi théâtrale, aussi exacte, et aussi régulièrement conduite, n'en eût pas enfanlé d'autres du même genre, et à peu près aussi parfaites." *Lett. à M. Riccoboni.*

<sup>7</sup> This is the assertion of Jovius, who was probably acquainted with some of the characters who fell under the lash of the poet. His words

many of the characters being drawn after living personages, and wearing no other disguise but the thin veil of a feigned name. Descending to modern times, we find, that in "Le Revolte di Parnaso" of Scipione Herrico, printed at Messina 1625<sup>8</sup>, and in the "Maritaggio delle Muse" of Gio. Giacomo Riccio, which appeared in 1633, the author of each piece introduces his contemporary poets. In the title-page of Riccio's drama, it is declared, "*dove in capriccioso intrecciamento sono interlocutori con le nove muse, i migliori poeti Toscani, e Latini, beroici, lirici, pastorali faceti, nel metro, e nello stile più da loro usato*."<sup>9</sup> And Herrico professes, in his dedication, to imitate Critinus and Aristophanes. But both Herrico and Riccio omit the chorus.

Returning from this digression, we shall pay a passing tribute to the memory of Pomponius Lætus, who, conjointly with Cardinal Riaro, attempted

are, "Comiter aestimemus Etruscos sales, ad exemplar comedie veteris Aristophanis, in Niciâ præfertim commedia." If Congreve had evinced any intimacy with Italian literature, I should be tempted to suspect him of having drawn his Sir Paul Plyant after Messer Nicia of this comedy. The resemblance is certainly striking. As the *Mandragola* is not noticed either by Fontanini, or his annotator Zeno, I shall mention two editions of rare occurrence, in my collection, neither of which is registered by Allacci. *Roma a di XXVII. di Settembre nell' anno M DXXIII.* and *Fior. MDL.* The year in which this

comedy was written is not ascertained; but it may be inferred from a passage in the *Clelia*, act. ii, sc. 3, that it was composed previous to that comedy, which is referred to 1506, on the authority of a conversation between Cleandro and Palamede, in *act. sc. 1.*

<sup>8</sup> My copy of this comedy was printed at Rome, 1665, per Ang. Bernabo.

<sup>9</sup> *Ven.* 1633. Besides the *Maritaggio delle Muse*, says Crescenbeni, tom. v, p. 164, Riccio published (1635), "Diporti di Parnaso; lavoriti colla stessa diversità di stile."

to revive the Latin stage ; and then proceed to notice some of the dramas, as well sacred as secular, that appeared in the *lingua volgare* during the lurid interval between the revival of the drama in Italy, and the rise of Italian tragedy.

Pomponious Lætus, an illegitimate descendant of the rich and illustrious house of San Severino<sup>1</sup>, was born in Calabria. The name which he received at baptism is not recorded<sup>2</sup> ; that by which he is now known, he assumed at Rome. Early removed to that city, he was placed under the care of Laurentius Valla, a famous professor of *belles lettres*, to whose chair he afterwards succeeded. While engaged in the instruction of the Roman youth, he instituted an academy for the study of antiquities. The enthusiastic zeal with which the object of this institution was pursued, excited suspicions of impiety against the members, and the academy fell under the heavy censure of the church. Stimulated by bigotry, or instigated by malicious insinuations, the reigning pontiff, Paul II, proceeded, by a transition not uncommon in that age, from censure to persecution. The papal rage being chiefly directed against Pomponius, as the founder, he thought it

<sup>1</sup> Varillas, in the coarse language of his translator, Mr. Spence, says, " Letus was the brat of a country lass, whom the prince of Salerno had abused, under the wheadle of

marriage." *Secret Hist. of the House of Medicis*, Lond. 1686, p. 447.

<sup>2</sup> M. de la Monnoye says, his real Christian name was Julius ; but his authority is questionable.

prudent to retire from Rome ; and he found, for a while, a safe and honourable asylum in the noble house of Cornaro of Venice. But, terrified by the threats of the angry pontiff, the Venetians, with a pusillanimity which disgraces their state, gave up Pomponius, and he was immediately dragged in chains to Rome, and stretched upon the rack. At length Paul died, the persecution ceased, and Pomponius resumed his public lectures and private studies. During the forty years that he filled the chair of Valla, he wrote and published several works on antiquarian and philological subjects ; and, with a view to the revival of the drama, an art he loved, he exercised his pupils in the recitation of the comedies of Plautus and Terence, on temporary stages raised in the palaces of the prelates, cardinals, and Roman nobility, and in the theatre erected by the munificence of his friend and patron Cardinal Riaro. Pomponius thought, that in reviving or re-establishing the old stage, he advanced one step towards forming the new. He died in 1498, and his remains were attended to the grave by the family of the reigning pontiff (Alexander VI), clad in purple<sup>3</sup>.

<sup>3</sup> Vid. *Elog. de S. viror. xxxx.* in which many curious and interesting particulars of the public and private life of Lætus are related. Indeed the literary history of the fourteenth, fifteenth, and sixteenth centuries, has deep obligations to Jovius.

Nor are the fine arts less obliged to him. *Vasari, tom. vii, p. 213.* M. Tenhove seems to treat him with too much severity. *Vol. ii, p. 90.* But Aretino, who knew him personally, and who, in a moment of wrath, is supposed to have written an epitaph

III. But though Latin was the language which prevailed on the secular stage of Italy during the fourteenth and fifteenth centuries, attempts were frequently made, even at a very early period, to amuse 'the *múlion*' with dramatic essays in the *lingua volgare*. It is true, the "Ameto"<sup>4</sup> of Boccaccio, though styled a "Commedia," and registered as such in the "Drammaturgia"<sup>5</sup> of Al-lacci, has no pretensions to the denomination; it is, in fact, a long prose idyll or eclogue, with poetic sprinklings, like the "Arcadia"<sup>6</sup> of San-nazaro, of which it was probably the prototype<sup>7</sup>. But the *Farsa* of the latter poet, which was pre-

for him, which affects his moral character, has left a golden monu-  
ment to his memory. *Mazzucelli*,  
*Vita del Aretino*, Pad. 1741, p. 137,  
238. Justice has been also lately done to the memory of this negle-  
cted writer, in *The Month. Mag.* vol.  
iv. p. 463.

<sup>4</sup> *L'Ameto, over Commedia delle Ninfæ*. The scene of this pastoral, so rich in luxuriant description, lies on "il piacevole piauno, già vicino a quella parte ove il Mugorone muore con le sue onde."

<sup>5</sup> *Ven.* 1755.

<sup>6</sup> Neither Fontanini nor Ap. Ze-  
no seem to have known that there  
was an earlier edition of the *Arcadia*  
than that of *Ven.* 1504. Yet it ap-  
pears from a note in an edition in  
my possession, intituled *Libro pastorale*  
*nominato Arcadia*, Mil. 1504, (which  
also escaped the notice of these  
learned gentlemen) that it was first  
printed in *Ven.* 1502. It is said by  
M. Tenhove, that the *Arcadia* gave  
birth to the Arcadian academy of

Rome, vol. ii, p. 68. This assertion  
is confirmed by the author of *Mcm.*  
*Istor. degli Arcadi*, Rom. 1761, p. 4.

<sup>7</sup> The *Ameto* and *Arcadia* bear so  
strong a resemblance to the pastorals  
of the Troubadours, that we can be  
at no loss to discover whence the  
idea was borrowed. The author of  
*Lett. sur les Trouveres*, having men-  
tioned some existing pastorals by  
these wandering bards, adds, "Com-  
me un des principaux mérites des  
pièces de théâtre, est l'art du dia-  
logue, et l'expression marquée et  
soutenue des caractères; et comme  
ces qualités se font remarquer dans  
les pastourelles des Troubadours, je  
crois en effet qu'ils exercent dans le genre dramatique." *Voy. de Prov.* tom. ii, p. 251. Perhaps it is  
to these productions we should refer  
the origin of the pastoral drama, if  
the early bards of the Loire should  
not be able to establish their claim  
to this honour. *Vid. Fab. ou Cont. du*  
*III. et XII. Siec. tom. ii. p. 141.*

fented on the 4th of March 1492, in the hall of the Castel Capuano<sup>8</sup>, in Naples, before Alfonso duke of Calabria, on occasion of the surrender of Granada to the arms of Ferdinand and Isabella, is not only declared by the title to be dramatic, but appears on inspection to bear some resemblance to the MASK of the early English stage, as we shall now proceed to shew.

### FARSA DEL SANNAZARO<sup>9</sup>.

ON withdrawing the *tela*, or curtain, a scene, representing a temple supported by twenty columns richly ornamented, appears in the middle of the hall. A tumultuous noise is heard within, and Mahomet rushes out. At the same instant a banner, displaying a cross and the arms of Castile, is raised on the top of the temple. Mahomet advances and speaks. He laments his fate, expatiates on his former greatness, and says, there was a time when his name inspired terror:

<sup>8</sup> The present Vicaria. "C'est (says De la Lande) un grand bâtiment isolé dont les murs sont très élevés et très forts ; on l'appelloit autrefois Castello Capuano, à cause de voisinage de la porte de Capoue ; et Normannia, à cause de Guillaume le Normand qui l'avoit fait bâtrir ; il fut ensuite augmenté par l'empereur Frédéric, sur les dessins de Jean de

Pise, vers l'an 1200 : ce fut la résidence des rois de Naples jusqu'à Ferdinand I. Le vice-roi Pierre de Toledo en 1540 y placa les tribunaux de justice et les prisons." *Tom. vii.*, p. 123.

<sup>9</sup> *Farfa di M. Jacopo Sannazaro.* This is the title which it bears in the *Rime* of the author subjoined to an edition of the *Arcadia*, *Nap.* 1782.

Un tempo fui  
Pena, e terror d'altrui.

While he speaks, he feels the ground tremble beneath his feet, and perceives the approach of his enemy, Faith. The noise increases, and he flies. Then Faith issues from the temple, splendidly dressed, and crowned with laurel. She delivers a long monologue on the strength and extent of her power, in which she apostrophises Ferdinand, and compliments Alfonso on his victory over the Turks at Otranto. She predicts that the East as well as the West will be submitted to her power :

Mi vedrò sottoposto l'oriente,  
Com' or veggio il Ponente.

Having concluded her soliloquy, she retires into the temple ; and the scene upon which this edifice is represented, is removed to the upper part of the stage. Again the portal opens, and Letizia (or Mirth), gayly clad, issues, attended by three musicians playing on the cornamusa<sup>1</sup>, flauto, and ribeca. Accompanying her voice with the viola, Letizia advances, singing, to the place

<sup>1</sup> From the introduction of the *burne, Treo. in the Two Sicil.* vol. ii. cornamusa, or bagpipe, in the stage-directions of this little drama, it would seem to be an instrument of high antiquity in Calabria; probably of Greek origin. It is still a pastoral instrument in that country. *Swin-* *p. 283, 8vo.* On the use of the cornamusa among the ancients, vid. *Diff. vni. of the Diff. Accad. dell' Accad. Etrus. di Cortona*, tom. vii. *Diff. pre-* *fixed to The Complaynt of Scot.* *Edin.* *1801, p. 139.*

where the scene representing the temple stood, and, with the frenzied eye of poetry, seems to behold Ferdinand and Isabella, with all their family. Then addressing the audience, she asks why they appear so splendidly dressed and so joyful :

O Duchi, o Donne,  
Perchè sì ricche gonne indosso avete :  
Perchè state sì liete ?

To this inquiry, she herself replies: because cruel Mahomet is now a fugitive, and Granada restored to its ancient faith, *al suo antico rito*. Then raising the veil which covered her face, she declares who she is :

Io son quella Letizia, che col riso  
Adorno il Paradiso, &c.<sup>2</sup>

After expatiating on the blessings of Peace, she concludes thus :

Ecco qui primavera : ecco qui fiori :  
Ecco soavi odori : ecco dileotto.  
Ridete voi, e gianga sul Maumetto.

While she repeats these lines, she strews flowers over the stage, and returns, singing, into the tem-

<sup>2</sup> There is a similar conceit in the *Partu Virginis*, lib. iii. v. 93. Where Sannazaro learned to personify Mirth, or Joy, I cannot ascertain; but he must have known that the ancients made Fides, or Faith, (who is one of his characters) a goddess. Vid. *Aulularia* of Plautus, *Act.* iv. sc. 2, 3, and prologue to the *Cefiso* of the same author.

ple, whence issue several masks of both sexes, dressed in the Spanish fashion, and attended by trumpeters. A dance concludes the piece <sup>3</sup>.

PREVIOUS to the composition of this little piece, Sannazaro seems to have confined the exercise of his poetical talents, exclusively, to the Latin language. But an ardent passion which he conceived and cherished for Carmosina Bonifacia, a Neapolitan lady of noble birth, induced him to cultivate and write in a language which she understood, and could enjoy. Hence his productions in the lingua volgare. Of these, it may be presumed, the soft breathings of his passion were the first. The fame of his poetry reaching the court of Ferrante I, he was invited by Don Federico, the second son of the king, to enter into his service, and become a permanent guest in his palace. As dramatic spectacles were amongst the favourite amusements of Federico, Sannazaro did not fail to minister to the indulgence of that prevailing passion. It was probably with that view the *Farfa*, which we have reviewed, was written. But his patron appears to have delighted most in a kind of ludicrous spectacle (*giocosi spettacoli*),

<sup>3</sup> While the *Farfa* of Sannazaro was exhibiting in Naples, the *His-  
tria Batica* of Verardo was repre-

which bore a resemblance to the ancient Satyræ<sup>4</sup>. For the gratification of this wayward fancy, Sannazaro wrote the “*Gliomero*,” a *guazzabuglio*, or dramatic medly of irregular form<sup>5</sup>. It does not, however, appear, that there were satyrs amongst the *dramatis personæ* of this piece. The characters were “intellectual gladiators,” of the lower order of people, who employed the vulgar dialect, or rather the *slang*, of Naples, as the vehicle of their coarse wit, or buffoon railing. This little drama was, in fact, an imitation of the *Atellanæ fabulae*, which were supposed to have originated near Averfa (a small town in the Neapolitan dominions), and which, according to Diomedes, “were replete with jocular witticisms, and very much resembled the Greek satyrs.”—*Dittis jocularibus referæ, similes fere sunt satyricis fabulis Græcorum*, and which, he might have added, were the prototype of these *fabulae*<sup>6</sup>. As no vestiges of the “*Gliomero*” remain, we can only form an idea of its construction, or rather of the elements of which it was composed, from the ludicrous scene

<sup>4</sup> *Crispo, Vita di G. Sannazaro*, prefixed to *L'Arcadia*, Nap. 1782.

<sup>5</sup> The learned Sig. de Ocheda, whom I consulted on the derivation of this word, observes, that “Gio. Ant. Volpi lo fa derivare da *Glomerus*; e potrebbe essere,” he adds, “interpretato un *guazzabuglio*, siccome pare che realmente fosse, dalle parole del Crispo, autore della vita del Sannazaro.” I shall transcribe the words of Crispo: “*Gliomero*, nome

conveniente all' opera, in cui si raccolgono tutte sentenze, e voci goffe del parlare antico Napoletano, con digressioni molto ridicole.” *Ibid.* p. 7. Crispo's life of Sannazaro is full and satisfactory. Nor has the Neapolitan bard been less fortunate in an English biographer. Some of his Latin poems have received new graces from the pen of M. Greswell.

<sup>6</sup> *Vid. Hurd's Horace*, vol. i. p. 172. *Lond.* 1753.

which passed between Sannazaro and Cicerrus, in the presence of Horace and his fellow-travellers, near Capua. We may, however, conclude, and safely assert, that Sannazaro may dispute with Giraldi the honour which he claims, of having first revived the ancient SATYRA, in his "Egle," a dramatic pastoral<sup>8</sup>. But both these poets must be content to yield the palm to Politiano, who, in his "Orfeo," (written so early as 1472), by the introduction of a satyr and a dithyrambic ode, presented an evident, if not a perfect, imitation of the Greek Satyra.

Of the same nature of the "Gliomero," were, probably, the inedited *buffonesche Farse*<sup>9</sup> of Antonio Caraciolb, presented in the presence of Ferdinand I, as well as some of the pieces exhibited by the Fiortini in Naples on the triumphal entry of Alfonso I, of Arragon, into that city<sup>1</sup>. It would seem, too, that the "Tragedia dil maximo

<sup>7</sup> *Sat. lib. i, sat. 5, l. 51—70.*

<sup>8</sup> The *Egle* of Giraldi was written at least fourteen years after the death of Sannazaro. It was represented for the first time in Ferrara, in the presence of Hercolo II, in 1545, the year in which it was probably composed. Sannazaro died in 1530. Yet Giraldi boasts, that "dopo mille e più anni, di aver posto in questo campo il piede." And Ap. Zeno, forgetting the *Orfeo* of Politiano, and the *Amor aversus* of Tifelio, says, that "egli abbia voluto dire, dopo due mille e più anni." I, p. 413.

<sup>9</sup> It seems that the lighter kinds of dramatic compositions of this period were generally distinguished by

the name of *Farsa*. Several instances occur in this section. And in the account of the reception of Bianca da Este in Milan, by Bandello, it is related that, "si recitò una *Farsa* non già molto lunga." Part. 1<sup>o</sup>, nov. 44. Quadrio bestows a profusion of learning on the derivation of the word *farsa*, with very little success. V, p. 54. The reader will derive much more satisfaction on this subject, from *Lett. xxix* of *Lett. of Literature*.

<sup>1</sup> I found this conjecture on the assertion of Minturno, who says, that the *Farse Cavejole* of Naples, in his time, were "simili alle Atellane."

e dannoso errore in che è avviluppato il fragil e volubil sexo femineo," of *Il Notturno*, who flourished about the same period<sup>2</sup>, does not rise much above those farcical pieces. It is written in verses of various measures, passing from the ottava to terza rima, and frequently offering scenes of comic humour in both: it contains also some airs, in anacreontic measure, with an *intercalare*, or burthen, which were sung in four parts<sup>3</sup>. The "Gaudio d'Amore," of the same author, in terza rima, is a piece of low comic humour, which seems to have been calculated to amuse the class of society which supplied the interlocutors. We meet with the same variety of metre which we noticed in the tragedy of *Il Notturno*, in the "Amicizia" of Giacomo Nardi, the celebrated translator of Livy, which is referred by Fontanini to the year 1494. This comedy, says the author, in the prologue (which is delivered by Mercury), cannot properly be said to belong either to the *Togata*, or the *Palliata*<sup>4</sup>; it may be rather called the *Lacerata*, a new species that prevails in these times:

<sup>2</sup> Crescimbeni observes, that *Il Notturno* is a *suo de guerre*. "Chi si nasconde sotto questo nome," says he, "non abbiam mai saputo rinnegare. Ma chiaueghe egli si fosse, certa cosa è, che fu uno de' rimatori della scuola del Tibaldo, e fiori circa il 1480." *Tom. v. p. 58.* His dramas were not printed for many years after they were written. They were probably edited by some friend

after his death. The first edition is that of *Ven. 1526, 8vo.*

<sup>3</sup> This early instance of enlivening dramatic dialogue, with airs, in the manner of the modern comic opera, is a curious circumstance in the history of the musical drama.

<sup>4</sup> All these denominations are fully and learnedly explained by Bishop Hurd. *Hor. vol. i. p. 180.*

## Nell' Idioma Tosco

Tal fabula è composta.  
 A qual gener si accosta?  
*Palliata* si chiama  
 Chi altra specie brami,  
*Togata* quella dica,  
 Benchè meglio si esplica,  
 Chiamarla **LACERATA**,  
 Nuova specie, usitata  
 In questi tempi nostri.

The argument of this piece is in versi sciolti; and the prologue, as the foregoing extract shews, in verse of seven syllables. At the conclusion is a kind of epilogue, or Licenza, in ottava rima, which was sung to the accompaniment of the lyre<sup>5</sup>. The duration of the action is extended to a year<sup>6</sup>.

Apostolo Zeno, who omits no opportunity of oppugning the opinions of Fontanini, asserts, on the authority of some passages in the epilogue, that the comedy in question was written in 1513<sup>7</sup>, when Nardi was employed by the duke

<sup>5</sup> I shall transcribe the first stanza of this epilogue.

Salute, o santo seggio, eccelso, e degno,  
 Da quel, da cui ogni salute pende;  
 Letizia e pace a cui sotto il tuo segno  
 Si posa, e lieto ogni tuo bene attende:  
 E cessi il marzial furore e sfegno,  
 Che fa tremare il mondo, Italia in-  
 cende;  
 Che'l clangor delle tube, e il suon  
 dell' armi  
 Non lasciar modulare i dolci carmi.

Fontanini supposes this address to be directed to the Signoria of Florence, on the descent of Charles VIII. into Italy, and the banishment of the Medici.

<sup>6</sup> If the author's reason, or rather apology, for this violation of the unity of time, should not be thought satisfactory, it merits at least transcription: "i costumi de' nostri tempi essendo diversi da que' de' tempi superiori, ha pensato, che avessero gli uomini diritto di cangiare anche il metodo."

<sup>7</sup> *Biblioth. della Eleg. Ital.* t. i, p. 390.

of Urbino, to assist in preparing the pageants, and other public spectacles, which were exhibited in Florence on occasion of the elevation of Leo X. to the papal chair <sup>8</sup>. But as the solution of this historic doubt is not necessary for our present purpose, we shall proceed to the

“ *Farsa, Satira Morale* <sup>9</sup>,” of Venturino of Pefaro, a gallant soldier (*valoroſo capitano*, says Quadrio) of this age. This piece is particularly deserving our notice, as it is supposed that Spampana, the hero, or principal personage of the drama, was the original **CAPITANO GLORIOSO** <sup>1</sup>, a character well known, and long distinguished, upon the early Italian stage. Spampana is evidently an imitation of the *Pyrgopolinices* of Plautus. However, Quadrio seems to think, that although the original idea was probably borrowed from the “ *Miles Gloriosus* <sup>2</sup>,” the archetype after which

<sup>8</sup> Nardi, like some of the early English poets, condescended to assist in designing masks. That on the subject of Camillus, which was exhibited under the direction of Francesco Granacci, on occasion of a visit which Leo X made (1513) to Florence, was designed by Nardi. *Vafari*, tom. iv. p. 232. And the canzoni, which were sung in the course of the representation, were composed by him. These lyric effusions are inserted in tom. i. of *Canti Carnascialeschi*, where a portrait of the poet is given.

<sup>9</sup> *Impræſſa in Milano, 4to, ſenza nota di anno.* This edition may be referred to the fifteenth century, as the author is said by Crescimbeni to have flourished about 1490.

<sup>1</sup> Francesco Andreini, of Pistoja, who lived about 1600, was celebrated for his performance of this character. He was, in consequence, called “ *Il Capitano Spavento da Valle Inferna*.” *Quadrio*, V. p. 230. Riccoboni gives an account, and an engraving, of the dress, of this character, tom. ii. p. 315. And several curious particulars relating to it are mentioned by *Quadrio*, V. p. 216, 217.

<sup>2</sup> Quadrio found, in the Museo Chircheriano, a mutilated basso relief of a mask, which he supposes was intended to represent this character. “ *La caricatura della maschera*,” says he, “ è di viso gonfio, e di bocca diſforme: e ha una tunica aperta in tanti fori rotondi, che rappreſſa per avventura un gran Giacco tra

Venturino immediately copied, was either a brother officer, or some braggard captain who had met his observation during his military campaigns. He justly supposes that the Spanish armies which, at that time, frequently passed through Italy to Naples, abounded in such bragadocios. Spampana is thus made to unfold his own character.

## SPAM.

El Spampana mi chiamo ; e un uomo sono,  
 Che faccio altrui paura sol col sguardo :  
 Ma a chi ben voglio, non mai l'abbandono.  
 Uomo al mondo più bravo, e più gagliardo  
 Di me non si ritrova ; a te vo dire  
 Tutte le pruove mie senza riguardo.  
 Mille in un giorno ne ho fatto morire.

## ASS.

Sì di le mosche, &c.

## SPAM.

Spampana is my name, my looks alone  
 Give terror to the man that meets my eye.  
 Yet in affection strong I yield to none,  
 Though not a bolder breathes beneath the sky.  
 Truly I tell you (for I scorn to boast)  
 My sword has sped a thousand in a day.—

## ASS.

Ay, of flies, &c. &c.

que' tanto diversi di specie, che si | p. 217. This description is illustrat-  
 leggono usati dagli antichi." Tom. v. | ed by a plate.



IV. But let us now pass to a species of drama of Italian growth<sup>3</sup>, which originated with the church, and flourished under its auspices during the gloom of the middle ages; we mean the RAPPRESENTAZIONE, FESTA, STORIA, MISTERIO, or ESEMPIO; for by all these denominations the species to which we allude was distinguished<sup>4</sup>.

<sup>3</sup> It is the opinion of Mr. Ellis, that the religious pantomimes and farces, since known by the names of *Fête des Fous*, *Fête de l'Art*, &c. invented or adopted, about the year 990, by Theophylact, patriarch of Constantinople, passing first into Italy, suggested the composition of

Mysteries, which, from thence, found their way into France and the rest of Europe. *Spec. of early Eng. Poet.* vol. i. p. 342. See also *Quadrio, Stor. d'Og.* *Poet.* iv. p. 52.

<sup>4</sup> L'argomento diceva di l'annunziazione, e serviva loro in vece del prologo, perchè in essa s'annunziava

This rude drama was uniformly founded upon subjects drawn either from holy writ, or from the lives of the saints, or the martyrs. In its construction, neither unity of time nor place were observed; nor was the action usually broken by the divisions of acts or scenes, or, in fact, any attempt made at imitating the simple form of the ancient model. The argument was delivered in a short *annunzia*, or prologue, by an angel, who strictly enjoined silence (*silentio! state chete*); and a moral, flowing from the subject, concluded the piece. It does not appear that the dialogue in general was recited to the accompaniment of music; however, instances of musical recitation sometimes occur. In the rappresentazione of S. Barbara, we read,

all'audienza la sustanza o 'l fatto della rappresentazione, e facevasi recitare da un Gjovanetto vestito da Angiolo. *Off. sopra le rime sacre*, &c. p. 6. Dacier observes, that it appears from the prologue to the *Hecyra* of Terence, that the prologue was usually delivered by a young actor. Hence, probably, the practice to which Cionacci alludes. A similar practice prevailed at the performance of Oratorios in Bologna, when Mr. Wright visited that city in 1720. "They have in their churches," says this enlightened traveller, "a diverting piece of devotion, which they call an oratorio: it is a musical drama of two acts, after the manner of the stage operas, with recitative between the songs. The subject is either some scripture story, or a story of some

of their own saints; generally the last. Between the acts there is a sermon; so timed (I suppose) to secure such of the audience as might be apt to leave the preacher in the lurch, if they were not to have some music to sweeten their mouths with at last. The whole is introduced with a performance somewhat unusual, a *discorso*, (as they term it) spoken by a little boy: we heard two of them; the first was about six years old, who mounted the rostrum with a manly gravity, and after having saluted the audience, cocked his hat, (for they are covered upon such occasions in the churches) and, with a solemn wave of his hand, pronounced *Silentio!* before he began his discourse." *Travels*, p. 449, Lond. 1764.

Reciterem con dolce voci e canti, &c.

With dulcet modulation we'll recite.

In S. Orsola<sup>5</sup>,

Di Orsola clemente, onesta e pia,  
Noi possiam recitar con dolce canto.

In numbers sweet, Orsola's praise we'll sing.

In Istella<sup>6</sup>,

Carità, Fede, Speranza, ed Amore,  
Canterrà tutto l'odierno canto.

Faith, Hope, and Love, our lofty song shall raise,  
And heavenly Charity's unbounded praise.

And in S. Lorenzo, the bearers of the body of the saint to the sepulchre, sing, as they proceed, *Benedictus dominus deus Israel*<sup>7</sup>. But instrumental music was often introduced in the course of the representation. In S. Panuntio we find the following stage-directions: "Et decto questo San Panuntio va a trovare el sonatore, e trova el sonatore che suona e canta chosì dicendo." This sonatore, or musician, afterwards takes a part in the dialogue, acknowledging that he had been a thief, but that

<sup>5</sup> In the collection of the late M. Crofts, there were two editions of this rappresentazione, *Siena*, 1592 and 1608.

<sup>6</sup> The edition of this rappresentazione, in Mr. Roscoe's collection, is in black letter, without date, or name of place. In the catalogue of Bibli-

*otb. Croft.* two editions are enumerated, *Fir.* 1592, *Sien.* 1609. The latter is said to have been composed by Mutio Fiordiani.

<sup>7</sup> Et decto questo portano le veste di Sancto Lorenzo et acconciálo nel catalesto, e portálo a lo sepultura, cantando divotamente *Benedictus*, &c.

he now earns an honest livelihood by his zampogna, or pipe, which he declares he never uses on any improper occasion :

Io fui ladrone e hor vivo di canto,  
E di sonar con questo mie tormento, &c.

In the graphic embellishments of "Riena Hester," several figures appear at the marriage of the queen, and the feast which follows, playing on certain instruments, in use, it may be presumed, at the time this rappresentazione was written. Amongst these we discover the cетra, or cittern. To this instrument the prologue to the rappresentazione of "Constantino Imperadore" was recited <sup>8</sup>.

The music employed in these dramas was generally Canto fermo; but it may be supposed that when Madrigals, or the lighter kinds of lyric poetry, were introduced, (as was often the case) they were sung to popular airs, or suitable music. It may be safely conjectured, if it cannot be affirmed, that the vocal musicians who assisted on these occasions, were sometimes supplied by the

<sup>8</sup> The names of the several musical instruments in use at this period, may be learned from the following passage in the *Margrete Maggiore* of Luigi Pulci, whose family contributed liberally to the public stock of rappresentazioni of the fifteenth century.

Fatto il convito, vennero molti fuoni,

Acciò che meno il giorno lor rin-  
cresca,  
Trombe, e trombette, e naccher, e buoni,  
Cimboli, e fiaffia, e cimbanello in tresta,  
Carni, tambur, cornamuse, e soegliani  
E molt' altri tormenti alla morefca,  
Linti, e arpe, e chitarre, e salteri,  
Buffoni, e giuochi, e infiniti piaceri.  
Cast. xvi. fl. 25, Fier. 1732.

Laudisti, a society that was instituted at Florence so early as the year 1310, for the performance of religious poems<sup>9</sup>.

The rappresentazioni, according to Cionacci, were exhibited not only in sacred places, and public squares, but in private houses, and at the meetings of fraternities, or religious societies<sup>1</sup>. Vasari, in his Life of Il Cecca, enumerates the following churches in Florence, in the piazze of which were annually exhibited certain *Feste*, with appropriate decorations, designed and executed by this ingenious artist; S. Maria Novelle, S. Croce, San Spirito, il Carmine, and S. Felice. In the festa of the "Ascension," which was represented in the piazza of Il Carmine, and on which he seems to dwell with most delight, he says, Christ was drawn up from the summit of a mountain, exquisitely formed of wood, on a cloud filled with angels, who attended him to heaven, leaving the apostles below wondering at the miracle<sup>2</sup>. In his account of Filippo di Ser Brunellesco, the restorer of real architecture, he says, that the apparatus for the representation of the "Festa della Nunziata," was invented and supplied by Filippo, who displayed on the occasion

<sup>9</sup> Cionacci, *Offero*, p. 23. Boccaccio, *Decam.* Giorn. vii. nov. 1. Burney, *Hist. of Music*, ii. p. 325. Appendix, No. iv.

<sup>1</sup> *Offero*, p. 23.

<sup>2</sup> *Tom. iii. p. 382.* Vasari, from the practice of this artist, gives a receipt for cloud-making, (*come si fabricassero le nuvole*) which the reader may find in p. 385 of the volume to which we have just referred.

great industry and ingenuity. On high, says he, you beheld the sky animated with figures in motion, and an infinity of lights flashing like the coruscations which appear in a thunder storm<sup>3</sup>. Cionacci possessed a MS. rappresentazione, intitled, " Abramo ed Isac," by Feo Belcari, at the end of which was written, " The foregoing rappresentazione was exhibited, for the first time, at Florence, in the church of S. Maria Maddele-na, in the place called Cestelli, in the year 1448<sup>4</sup>."

From the state of the arts at this time, we may conclude that the scenic decorations of the rappresentazioni were as rude as the dramas they were intended to illustrate<sup>5</sup>; however, we cannot deny the praise of ingenuity to the invention of the machinery. Besides the instances we have already adduced, we shall observe, that when S.

<sup>3</sup> *Ibid.* p. 146. A piece of machinery, equally ingenious, by Cec-  
ca, in the church of the Carmine, is  
described in p. 383 of the same vo-  
lume. The reigning church, at this  
period, found itself under the necessity  
of encouraging every art of ele-  
gance and ingenuity that might assist  
in stimulating the zeal, and inflam-  
ming the hearts, of its votaries. For  
a full and clear account of the effect  
of this policy on the art of painting,  
see M. Fuseli's second Lecture. *Lect.  
on Paint.* *Lond.* 1801.

<sup>4</sup> " La sopradetta rappresentazi-  
one si fece la prima volta in Firenze  
nella chiesa di S. Maria Madda-  
lena luogo detto Cestelli, l'anno  
M.cccc.xlviii. le quali stanze fece

Feo Belcari." *Offerv.* p. 24. This  
piece has been often reprinted. *Vid.  
Dramm.* of Alacci.

<sup>5</sup> It appears, however, from the  
graphic embellishments of the first  
editions of the rappresentazioni of  
the fifteenth century, that the art of  
drawing, even at that early period,  
had made rapid advances towards  
the perfection at which it has since  
arrived. There is a chaste ness of  
design, and correctness of drawing,  
in many of those embellish-  
ments, that would not disgrace the  
most masterly pencil of the present  
day. Of this there are abundant  
proofs in a collection of thirty-two  
rappresentazioni, in black letter, now  
lying on my table.

Catherine, in the rappresentazione which bears her name, is placed between two wheels, thunder is heard, and an earthquake counterfeited, while angels descend to console the expiring martyr<sup>6</sup>. And in "S. Eustachio," a cloud drops on the tower wherein the martyr and his family are confined, and receives the parting souls, which, resting upon its bosom, ascend singing<sup>7</sup>. Sometimes stars fall in showers<sup>8</sup>; and sometimes the guilty head is smitten with a thunder-bolt<sup>9</sup>.

Among the most distinguished writers of the rappresentazioni of the age under review, were Jacopo Alamanni, Bernardo and Antonio Pulci<sup>1</sup>, and Lorenzo de' Medici, detto il magnifico. The

<sup>6</sup> Essendo messa tra due ruote venghono due angeli sopra lei, et uno dice, &c. In this part of the drama, the graver is employed to illustrate the description.

<sup>7</sup> Sono messi nel toro, et una nug-hola viene da cielo e l'anime ne porti cantando.

<sup>8</sup> Vid. prolog. al *Trionf. del martirio di S. Timpna.*

<sup>9</sup> This prodigal use of fire, on some occasions, proved fatal. "For the amusement of the duke (of Milan) and his attendants," says Mr. Roscoe, "three public spectacles were exhibited; one of which was the Annunciation of the Virgin, another the Ascension of Christ, and the third the Descent of the Holy Spirit. The last was exhibited in the church of the S. Spirito; and as it required the frequent use of fire, the building caught the flames, and was entirely consumed." *Vol. ii.* p. 139. A black letter copy of this rappresentazione, intitled, *La Festa*

*de miracolo dello Spirito Santo*, now lies before me. It has neither date, nor name of place where printed. I shall gratify the curious reader with a transcript of the *Annunzia*.

Defideroso popol di vedere  
cosa che di tuo fede e firmamento,  
fie presente adempiuto al tuo vo-  
lere;  
ma pogg' orecchio et sta coll' occhio  
atteto,  
el bel miracol ti faren sapere,  
dello Spirito Santo e fie contento  
quieto con riposo staran pace,  
et no comincieren coma Dio piace.

<sup>1</sup> M. Tenhove, speaking of the Pulci family, says, "The two brothers had a sister (in-law) likewise, who distinguished herself in the same career; and one of their contemporaries applied to them the

Carminibus patriis nobilissima Pulcia  
proles."

"Conversion of S. Maria Maddelena" of Alaman-  
ni, (the only production of this species that fell  
from his pen) is divided into five acts; but the  
"Barlaam e Josefat" of Bernardo Pulci<sup>2</sup>, and  
"La Festa di Sancto Francesco"<sup>3</sup> of his wife,  
Antonia, as well as their other sacred dramas, are  
uninterrupted dialogues. The "Barlaam e Jo-  
sefat" contains some passages that would not dis-  
grace a more regular production; but the rappre-  
sentazione of Antonia seems to be the legend of  
S. Francis reduced to metre. In both, the pre-  
vailing wild, or irregular, plan, is religiously ad-  
hered to, except at the commencement of the  
latter, in which the *annunziacione* is omitted, and  
its place supplied by an invocation to the virgin,  
and her son. Antonia's hopes, however, seem to  
rest chiefly on the former, whom she entreats  
may, with her divine aid, and wife counsels, en-  
able her to conduct her little bark with safety to  
the destined port.

<sup>2</sup> Cionacci, who ascribes this piece to Succi Perrettano, (p. 15) is cor-  
rected by Crescimbeni. *Tom. i. p.*  
302. Alacci falls into the same er-  
ror. *Dram. Ven.* 1755, p. 137. But  
all doubts in regard to the author  
are removed by a copy in my pos-  
session, which opens thus: "In co-  
mincia la rappresentazione di Bar-  
laam e Josefat composta per Bernar-  
do Pulci."

<sup>3</sup> At the end of the only copy of  
this rappresentazione I have seen,

we read, "Finita la festa di sancto  
Francesco, composta per Mona An-  
tonia, dona di Bernardo Pulci." This,  
which had formerly been in the Pinelli collection,  
and which has neither date, nor name of place  
where printed, was probably the  
first edition. Two other rappresen-  
tazioni by this seraphic dame, are  
enumerated in the *Dramm.* p. 346—  
430. This lady was of the family  
of Tanini.

Et tu Vergine eleita in cel Maria,  
 che siedi dalla destra del tuo figlio,  
 accendi, enfiamma la mia fantasia  
 col tuo divino aiuto e buon consiglio,  
 ecco che in porto la barchetta mia  
 arrivar posse, senza alcun periglio ;  
 che se ve peccator ferma colonna  
 della terra, e del ciel regina e donna.

Thou favourite of the sky, distinguis'd maid !  
 On thy great son's right hand exalted nigh,  
 With thine empyreal flame my breast inspire,  
 And give the inspiration of the sky,  
 That may soft bark, by thy celestial aid,  
 The port may find; and every danger fly,  
 Column of guilty man, thy name is known  
 Through all. In earth and heaven thou fill'st a double throne.

\*

As Lorenzo de' Medici holds an exalted rank in the republic of letters, we shall hope for the indulgence of the reader while we descend into a minute analysis of his " San Giovanni e San Paolo." This piece is denominated, in the prologue, " una Storia nuova e santa." The subject, which is drawn partly from history, and partly from the legends of the saints and martyrs introduced, is treated with the prevailing disregard of the Aristotelian precepts ; but as it was written for exhibition in the author's own family, on occasion of the marriage (1488) of his daughter Maddelena with Francesco Cibo, and intended

to be represented by his own children<sup>4</sup>, it was calculated as well to edify as to amuse, and is, therefore, sprinkled with moral and religious precepts. This will appear from the promised analysis.

## LA RAPPRESENTAZIONE DI SAN GIOVANNI E PAULO.

The *annunziacione*, or prologue, is, as usual, delivered by an angel<sup>5</sup>, who desires the audience to be particularly attentive to the vocal music,—

Senza tumulto sien le voci chete,  
Maffimamente poi quando si canta 6.

and concludes with soliciting their indulgence for the performers, who are, he says, youthful members of the Compagnia di S. Giovanni<sup>7</sup>; a

<sup>4</sup> Giovanni de' Medici, afterwards Leo X, was one of the performers on this occasion.

<sup>5</sup> The angel who opens this piece, like L. Ambivius Turpio, who delivered the prologue to the *Hecyra* of Terence, on its first representation, unites the protatic personage, and the orator, or pleader. Perhaps the angel who delivers the prologue to the early Italian mysteries, was the real archetype of the Spirit that opens the *Comus* of Milton.

<sup>6</sup> All my extracts are made from Cionacci's edition of this drama, in *Rime sacre de magnifico Lorenzo de'*

*Medici*, Fir. 1680. To this edition is prefixed the editor's advertisement to the first edition, in black letter. A faithful transcript of this advertisement, with all its contractions, is given in *Appendix, No. V.*

In the *Bib. Crofts*, I find an edition of this drama printed at Siena, 1602, with the following title, *Rappresentazione di Santa Giovanni e Paolo, e di Santa Costanza, del mag. Lorenzo de' Medici*. Several editions appeared at Florence. *Dramm. di L. Alacci, Ven. 1750.*

<sup>7</sup> The confraternity of St. John (*La Compagnia del Vangelista*) con-





religious society that occasionally varied its scholastic exercises with the exhibition of sacred dramas.

La Compagnia del nostro San Giovanni,  
Fa questa Festa ; e siam pur g'iovanetti,  
Però scusate e nostri teneri anni,  
Se' versi non son buoni, ovver ben detti ;  
Nè fanno de' signor vestire e panni,  
O vecchi, o donne, esprimer fanciulletti, &c.

The action commences six days after the martyrdom of S. Agnese. Three of her relations enter,

sifted of youths from the age of twelve to eighteen or twenty. During their tyrocinium, or novitiate, they were at liberty to attend the meetings of the theological society, (*confraternità di dottrina*) but were not permitted to take any part in its discussions. Such of the fraternity as conducted themselves to the satisfaction of the guardian, were secretly introduced by him at the meetings of the society or confraternity of disciplinarians, who assembled at night, where the theological society met in the open day. Here they were instructed in spiritual exercises, according to their age and capacity. But it would seem that the primary object of their education was, the acquisition of practical and theoretical skill in music. In the sacred drama of Lorenzo de' Medici, which was exhibited by some members of this confraternity, the audience, as we have before observed, are desired to be particularly attentive to the vocal music.

How long this society continued their dramatic exercises, I cannot determine ; but it appears from the following article in the *Drammaturo-*

*gia* of Alacci, that they had not ceased in the succeeding century. *Esaltazione della Santa Croce ridotta in atto recitabile rappresentativo, recitata in Firenze da' Giovanni della Compagnia di S. Giov. Evangelista, coll' occasione delle Nozze del Gran duca di Toscana. Fir. 1592.* It would seem, that the Compagnia del Vangelista bore some resemblance, in the nature of its institution, to the companies of singing-boys in the choirs, and the law societies in England, prior to the usurpation of Cromwell; but I am inclined to think, that its members were not, like those of the English companies, occasionally employed or indulged in acting profane plays. *Vid. Warton, Hist. of Eng. Poet. vol. i. sect. 6. Ellis, Sp. of the Early Eng. Poets, vol. i. p. 343, 344.*

We learn from Cionacci, that the children of Lorenzo de' Medici were members of the confraternity of St. John; and he adds, that when Leo X. visited his native Florence, during his pontificate, he demonstrated, by some acts of munificence, the affectionate regard which he had entertained, from his youth, for this society.

lamenting her death. The first, with trembling apprehensions for his veracity, relates a dream, in which the saint, accompanied by her lamb, and attended by a train of virgins, appeared to him, clothed in white, offering consolation with "*dolce parole*," and rejoicing in her glorious exaltation.

Fuor dell' ombra del mondo or veggo el sole,  
E sento el coro angelico che canta.

Beyond this world's projected shade, I see  
The sun, and hear celestial minstrelsy.

The second and third relatives relate a similar dream. This removing the doubts entertained by the first kinsman, in regard to the certainty of the vision, he desires the others to rejoice with him, on their being now able to reckon on having an advocate in heaven.

Che abbiamo in Paradiso una avvocata.

In heaven an advocate we now can boast.

Constantia (daughter of Constantine the Great) then appears, lamenting that she is rendered incapable of enjoying her rank and her wealth, by an incurable leprosy.

Sendo tutto ulcerato il corpo tenero.

She calls her life a living death, and wishes to

die, that she might give her father only one pang instead of an hundred.

Vivendo così dargljene cento.

One of her attendants humbly recommends it to her to have recourse to heaven, since medicine has failed, observing,

Che dove l'arte manca, abbonda Dio.

Where'er art fails, God's providence abounds.

He then suggests her visiting the tomb of S. Agnese, and imploring her aid. With this advice she complies; and, almost immediately after, we behold her bending before the shrine of the martyr, praying to be restored to health, in pity to her father. She then falls into a deep sleep. The saint appears, performs the cure, and exhorts the fair suppliant to love God, and eschew evil. The princess awakes, perceives the effects of the miracle, and solemnly devotes herself to S. Agnese, and to Christ. Then hastening to her father, she relates what has happened. The emperor, on being convinced of the cure, orders rejoicings. Let the mimi and the minstrels be called, says he, and let there be singing and dancing.

Sù rallegrianci tutti, e facciam festa :  
O scalco sù da far colezzion truova ;

The scene is then shifted to Dacia ; and we hear Gallicanus animating his drooping troops after a discomfiture. Paulo and Giovanni take advantage of this circumstance to convert Gallicanus to the christian faith, promising him victory as a reward. Their arguments prevail, and the general abjures his gods. An angel, with a cross, appears to Gallicanus, acquaints him with the acceptance of his conversion, and desires him to bear, in future, a cross in his standard <sup>9</sup>. Preparations are made for renewing the battle, and success attends the arms of Gallicanus. The king of Dacia and his sons are made prisoners. The royal captive intercedes for the lives of his children.

E tu, nelle cui man Fortuna à dato  
 La vita nostra, et ogni nostra sorte,  
 Bastiti avermi vinto e subjugato,  
 Arsa la terra, ucciso el popol forte ;  
 E non voler che veechjo io sia campato  
 Per veder poi de'mici figliuol la morte ;  
 Per vincere si vuol fare ogni potenzia ;  
 Ma dopo la vittoria usar clemenzia.

<sup>9</sup> The interposition of the angel, in the conversion of Gallicanus, and his vow of chastity, are circumstances unfounded in history, and probably borrowed from the *Gallicanus* of Hroswitha, (a drama on the same subject) in which they may be found. Hroswitha was a German nun of the Benedictine order, who flourished about 980, and wrote six comedies, "ad simulationem Terentii," of which an edition was printed at Nurenberg, 1501. Of this

learned lady a brief account is given by Quadrio, *tom. iv. p. 51.* She is more particularly mentioned by P. Mabillon, in *Acta. Bened. tom. iii. lib. 47.* It is but justice to the Benedictines to observe, that instead of wasting their time in turning over the mushy tomes of the Fathers, and grubbling bad Latin, they are one of the few religious orders who devote their leisure to the cultivation of elegant literature.

You to whose hand the lots of life and death  
 Are given, and all the fortunes of our line,  
 Let it suffice that heaven has seal'd your wrath,  
 And given to sword and fire, what once was mine.  
 Let not an aged mortal sink beneath  
 His children's fate, but to their fire resign  
 Their guiltless lives. The power is all your own,  
 But Mercy best supports the victor's throne.

\*

The scene is again shifted, and a messenger enters to Constantine, with an account of the victory in Dacia. He questions the truth of the intelligence ; but the appearance, soon after, of Gallianus, with the royal captive, removes his doubts. Gallicanus attributes his success to a miracle wrought by heaven on his conversion ; rejoices at the conversion of his daughters ; declines the hand of Constantia, and resolves to retire from the world.

Miglior novelle, alto Signore e degno,  
 Ch' io non ti porto, or tu mi rende in drieto ;  
 Che s' io ò preso e vinto un rè e 'l regno,  
 Son delle mie figliuole assai più lieto,  
 Che convertite a Dio han certo pegno  
 Di vita eterna, che fa il cuor quieto :  
 Che sottomette e' Rè e le province  
 Non à vittoria ; ma chj 'l mondo vince.

Chj vince il mondo, il diavol sottomette,  
 E 'di vera vittoria certa erede ;  
 E 'l mondo è più, che le provincie dette,  
 E 'l Diavol rè, che tutto lo possiede ;

Sol contra lui vittoria ci proposte,  
 E vince il mondo sol la nostra fede ;  
 Adunque questa par vera vittoria,  
 Che à per premio poi eterna gloria.

Però, alto signor, se m' è permesso  
 Da tè, io vorrei starmi in solitudine,  
 Lasciare il mondo (e viver da me stesso)  
 La corte, et ogni ria consuetudine :  
 Per tè più volte ò già la vita messo,  
 Pericoli e fatiche in moltitudine ;  
 Per tè sparto ò più volte el sangue mio,  
 Lascja me in pace servire ora a Dio.

More glorious news I ~~maget~~ than these I bring,  
 Imperial Lord ! tho' with triumphant wreath  
 I hither brought in bonds the Dacian king,  
 More glad I hail the triumph of the faith  
 Over my filial train ; eternal spring  
 Of heavenly joy, that scorns the stroke of death.  
 Proud conquest spreads her purple wing no more ;  
 His is the conquest now whom kings adore.

To him that quells the world, the deadly foe  
 Of man submits ; and what are realms subdued  
 To conquer'd worlds ? tho' he to whom they owe  
 Their bondage spreads his sway o'er field and flood  
 In vain ; when to the ransom'd tribes below  
 Faith promises a ransom without blood.  
 Alone the genuine conquest truth allows,  
 Where fadeless palms adorn the victor's brows.  
 If leave be given me, then, imperial sire !  
 In solitude the remnant of my days  
 I mean to spend, and wean my fond desire  
 From courts and camps, and all their sinful ways.

Dangers and toil were oft my valour's hire,  
 For thee incurr'd, thy deathless name to raise ;  
 For thee I oft in battle pour'd my blood,  
 Let me resign my future days to God.

\*

The emperor reluctantly consents, and Gallicanus retires<sup>1</sup>. Constantine then calls his sons, and declares his intention of relinquishing the throne. His address to them contains some excellent moral and political precepts, and affixes an affecting reason for his abdication.

Voi vedete le membre mie tremante,  
 E 'l capo bianco, e non ben fermi i piedi :  
 Questa età, dopo mie fatiche tante,  
 Vuol che qualche riposo io li concedi.

You see my trembling limbs relax'd with age,  
 My hoary temples, and unsteady feet ;  
 After my labours on this earthly stage,  
 My years may claim a short repose to meet.

On concluding this speech, the emperor retires, and Constantius and Constans yield their right to Constantinus, who is, accordingly, hailed emperor. While he is assuring his brothers, that his unexpected exaltation shall never lessen his fraternal affection, a messenger comes to announce an insurrection, which draws from the new emperor

<sup>1</sup> We are told in the margin, that " Gallicano si parte, e di lui non si più menziona."

some reflections on the cares of royalty. His brothers offer their service to march against the insurgents. They lead on the troops, and fall. Their death is declared to Constantinus. While he laments their untimely fate, one of his attendants, willing to offer comfort, observes, that it is, perhaps, better they were removed, as discord often arises between brothers.

Nascer suole  
Dicordia trà fratei molte fiate.  
Fraternal bosoms oft dissensions breed.

The emperor then ascribes his misfortunes to his adherence to the christian faith, and threatens to persecute

Questa vil gente, quale a Cristo crede.  
That odious sect who place in Christ their faith.

While he is uttering this impious threat, he is seized with the pangs of death, and expires. It is immediately agreed among the surrounding attendants, to invite Julian to accept the crown, though "*mago e monaco sia stato.*" A messenger is incontinently dispatched for him, and he almost instantly appears. In his address to his new subjects, he declares his apostacy, and his determination to persecute the christians, evincing, in the course of his speech, the truth of

the observation, that the devil may quote scripture for his purpose. A fawning courtier prefers a charge against Giovanni and Paulo; and they, by an imperial mandate, are brought before Julian, who accuses them of being christians, and, on that ground, asserts a claim to their property, unless they will consent to embrace paganism. They persist in their faith. The emperor, exasperated, declares they shall suffer a cruel death, if they do not, within ten days, abjure their God. He then orders Terentius, an officer of his guards, to take them in charge; and, if they persist in refusing to worship the statue of Jupiter, to behead them. They expostulate. The emperor is inflexible; and Terentius is desired to do his office. He shews them a golden image, and exhorts them to save their lives by worshipping it. This they refuse to do. He then calls Mastro Pietro<sup>2</sup>, the executioner. They kneel, and are beheaded. The scene then changes, and the emperor appears, animating his subjects against the christians. He concludes with desiring the imperial astrologers to declare whether Mars be favourable to his designs, or not. He retires;

<sup>2</sup> Cionacci supposes, that Pietro was a kind of hereditary or generic name, by which the public executioner was distinguished in the time of Lorenzo: "Che il manigoldo qui venga chiamato mastro Pietro," says he, "credo perchè forse così

aveva nome il boia che in quei tempi era à Firenze, ne' quali questa rappresentazione fu composta; come adefio in vece di dire il Boia, si dice mastro Baffiano, perchè tale è il nome del Boia vecchio vivente." *Off. p. 21.*

and Saint Basil appears, recommending the church to the protection of heaven. The Virgin Mary descends upon the tomb of S. Mercurius, and directs him how to avenge the christian blood shed by Julian's order<sup>3</sup>. The emperor enters, attended by astrologers, who warn him of his fate. The shade of S. Mercurius issues from his sepulchre, and wounds Julian mortally, in the midst of his guards. He retires, declaring, that Christ had vanquished.

O Cristo Galileo tu ai pur vinto !

—

It will, I fear, be thought that I have dwelt too long upon this rude drama. But I was chiefly induced to enter into this minute analysis, in order to shew, that either through policy, or a deference to the depraved taste of the times, the author took for his model<sup>4</sup> the irregular drama then in use, while it is natural to conclude, from his subsequent attempt, that he was not insensible

<sup>3</sup> The rubric, or marginal direction, in this place, is, " La Vergine Maria apparisce sopra la sepultura di Santo Mercurio, e dice."

<sup>4</sup> This model seems to have been followed by Galeotto Carretto in the composition of his *Sopboniſſa*, which Sig. Signorelli considers as the first tragedy written in the lingua

volgare. *Tom. iii. p. 103. His. Mem. on It. Trag. p. 9.* It is, in fact, an historical drama. It was written (1502) during the prevalence of the *representazione*, or sacred drama, whose form it evidently affects. The edition which I possess, and which was printed in *Ven. 1546*, was, I believe, the first and only edition.

to the simple charms of the ancient stage: It is to the age, therefore, not to the author, we are to attribute the superabundance of incident, the violation of the unities of time and place, and the absurd machinery which disgrace this production of one of the brightest ornaments of the fifteenth century. Another end may be answered by the minuteness of the analysis for which I am apologizing. It not only presents the reader with a faithful delineation of the form of that species of drama, intitled, "Rappresentazione;" but, in doing so, exhibits a comprehensive view of the state of the Italian stage at the period under consideration.

Before we dismiss the drama under review, we shall observe, that the music which the angel desires should be heard with mute attention, was, probably, the composition of Henry Isaac, or, as the Italians called him, Arrigo Tedesco, master of the chapel of San Giovanni in Florence, and a musician in high estimation at this time. As it may be presumed from his situation, that he superintended the musical education of the Compagnia del Vangelista, and as he had been employed by Lorenzo to set to music the first of the canti carnaialeschi<sup>5</sup>, it is no vague conjecture

<sup>5</sup> May it not be also presumed, from Arrigo's close intimacy with the tutor Politiano, that he conducted the musical part of the education of Lorenzo, and his friend and domeſtico, of Lorenzo's children; and that it

to suppose, that he was the composer employed on this occasion. Perhaps this conjecture may be allowed to receive support from a slight coincidence: the song, or air, to which we allude, was, says Il Lafca, *composta a tre voci*<sup>6</sup>; and the only song in the drama before us, is a trio also. It would seem, that the vocal compositions, in parts, of Arrigo, were generally calculated for three voices<sup>7</sup>; for it was not till after his time, says Il Lafca, that the number of parts, in such compositions, was increased to four<sup>8</sup>. Arrigo was best known as a composer of sacred music; as one who, according to Glareanus, "maxime Ecclesiasticum ornavit cantum<sup>9</sup>." Besides the patronage of Lorenzo, he enjoyed the friendship of Politiano, who makes frequent and honourable mention of him in his letters.

was under his tuition Leo's passion for music was strengthened, and his skill in that enchanting art acquired?

<sup>6</sup> *Tutti Trios*, &c. *Cofm.* 1750, p. 41. Trios, at this early period, were madrigals in three parts, and, it would seem, a prevailing form of vocal composition. When Rinaldo entered the palace, "chiamato Giolioso," he found a bevy of beauties, and

Tre cantavano insieme, ed una sonava

Un' istromento.

*Orl. Inn. lib. I. cast. 8.*

<sup>7</sup> Some specimens of Arrigo's sacred music are given in Dr. Burney's *Hist. of Music*, vol. ii. p. 518; but of

his secular compositions, it is supposed, there does not a vestige remain.

<sup>8</sup> Dr. Burney informs me, that the first secular music printed after the invention of the press, were short airs in four parts, to pleasant and facetious songs, *ala Napolitana*. These were sung, in parts, in the streets, as *seranate*, *notturni*, or *mattinate*; and were, perhaps, sometimes adopted in the vocal accompaniments of representations. It was certainly to such lively airs that the *Laudi*, or *Canticos*, of the *Laudifici*, were sung, probably with a view to stimulating the languid devotion of the hearers.

<sup>9</sup> ΑΓΓΕΛΙΑΚΟΠΑΩΝ. *Bof.* 1547, p. 460.

But it was not only in writing a Rappresentazione, that Lorenzo appeared to study the indulgence of the depraved taste of his age. Vusari ascribes to him the invention of a species of Pageant, or popular Pantomime; interspersed with songs, intitled, *LA MASCHERATA*; a kind of spectacle, which might be denominated a Mute Morality, from the circumstance of its being usually composed of allegorical personages. Of this description was "Il 'Carto della Morte," a celebrated pageant, which would seem to have been the production of a genius not less gloomy and sublime than that of Dante". It was for such public shows, or spectacles, the *Canti Carnascialeschi*<sup>1</sup>, collected and published by Antonio Grazzini; detto il Lascia, were written.

<sup>1</sup> Vusari, t. iv. p. 232. This kind of spectacle, which prevailed very early in England, was distinguished by our old writers by the name of *Pageants*. Mr. Warton supposes, that the Pageants, in which allegory was rendered visible, contributed, in a considerable degree, to make Speght an allegorical poet. *W. & L.* ii. p. 89. The same ingenious writer infers, from the antiquity of symbolical beings in the *Or. Furioso*, that Ariosto wanted the advantage of this mode of enriching the fancy. *P. 92.* Such an advantage, however, Ariosto certainly did not want. Indeed, it might be easily proved, that he enjoyed it in a greater degree of perfection than the English poet. But his poem is not, like the *Fairy Queen*, a continued allegory; his personifications of the Virtues

and vices are only occasional embellishments. His mimes are interluded

It is asserted by Vassalli, that a representation of the first pageant exhibited by Lorenzo de' Medici might be seen, in his time, in a MS. of the French King's library, enriched with noble figures. "It is," says he, "the combat of Heracles and of the other heroes that assisted at the nuptials of Peleus, against the Centaurs." *Book* iii. We are told by the same historian, that Lorenzo had the three *Triomfi* of Petrarch exhibited, with suitable pageantry, during three successive years. <sup>2</sup> Vassali, t. iii. p. 77. As this Pageant, for the reason given in the text, had some affinity with my subject, I shall give a plate to a description of it in my Appendix No. viii.

<sup>3</sup> Cosm. 1750.

V. It will probably be expected, that I should devote a section to that species of drama known on the English stage by the denomination of **MORALITIES**, and upon the stage of Italy under the various titles of **OPERE MORALE**, **FAVOLE MORALE**, and **COMEDIE TROPOLOGICHE**<sup>4</sup>. But as I am unwilling to entangle either the reader or myself in the web of allegory, I shall pass lightly and hastily over this part of my subject. Indeed I find little inducement to linger; for the **Moralities**, or allegorical dramas, falling within the limits of my plan, which have occurred in the course of my researches, seem to me almost too insignificant in number, or in merit, to demand a particular department. It was in the sixteenth and seventeenth centuries<sup>5</sup>, (a period to which our present inquiries do not extend) that the reign, or rather the despotism, of Allegory commenced, infecting with its pestiferous influence every region of Parnassus; reducing substances to shadows, and withering the laurels which adorned the brow of genius. Allegory was not, however, without its votaries, among the early Italian poets; but when they reduced it to action, it was generally for the purpose of rendering it vi-

<sup>4</sup> This denomination is given by the author *Desiderio Cini di Pistoia*, to his *Desiderio e Speranza Famigliosi*, printed at *Ven.* 1607.

<sup>5</sup> Alacci enumerates several pieces, intitled, *Opere Morale*, *Favole Morale*, *Tragedie Politico-Morale*, all of which are allegorical dramas, and generally of the seventeenth century.

fable in Pageants. At the dawn of literature in modern Europe, several allegorical dialogues were, it is true, composed in Italy, on the model of the Provençal poetry, which, as Mr. Ritson observes, abounded chiefly in allegory and satire<sup>6</sup>. But these pieces were not, in general, written with a view to the stage, although some of them bear the title of *Comedy*, a term which was formerly of a signification much more extensive than that which it bears at present: "It regarded simply the external form; it was properly applied to every poem composed in dialogue, provided that throughout the whole, the conversation was carried on by the characters themselves, without the intervention of the poet<sup>7</sup>." Of this nature were the "Divina Commedia" of Dante, and the "Ameto" of Boccaccio. To this equivocal class, the "Tempio d'Amore," and "Le Nozze de Psyche e Cupidine" of Galeotto del Garretto, bear some affinity; but being animated with action, and having each a plot, they may be admitted into the class of Moralities. As such, therefore, we shall briefly notice them.

Of the "Tempio d'Amore<sup>8</sup>" some idea may

<sup>6</sup> Vid. *Diss. on Ross. and Minstrel.* prefixed to *Ant. Eng. Met. Rom.* vol. i. p. 50.

<sup>7</sup> *Bishop Lowth, Lect. on the Sacred Poet. of the Hebrews, Lect. XXX.*

<sup>8</sup> Milan, 1519. The edition printed at *Ven.* 1524, is embellished with a frontispiece, exhibiting a concert,

consisting of eight performers, each of whom plays on a different instrument. This edition, (which I possess) I once erroneously supposed to be the first, *Hif. Mem. on It. Trop.* p. 11. note (c). Tiraboschi underrived me.

be formed from the following passage at the beginning of the argument :

Phileno per cagion d'un suo rivale  
 Dal suo signor Amor bandito a torto,  
 Narra a Memoria el recevuto male.  
 Torna Speranza, qual in spatio corto  
 Promette farli haver el tempo optato :  
 Di'l che pe prenda l'anima sconsolata,  
 Poi vien la Fama, &c.

Phileno, by a rival's hated art,  
 From the blest bands of happy love exil'd,  
 To Memory tells his deep corroding smart ;  
 But Hope returning, sooths, with sooths mild,  
 And in soft whispers re-assures his heart,  
 That sudden joy his mental gloom shall gild ;  
 Fame next appears, &c.

The interlocutors in this piece are multitudinous ; they amount to forty-two ! all of whom, except Phileno, are allegorical beings. I shall not weary the reader with an analysis of this drama, but I shall take this occasion to observe, that in the dialogue which ensues, when l'Accoglienza, la Benignità, l'Amicizia, and l'Integrità, enter the scene, a translation of the " Table of Cebes" is introduced. As a further specimen of the verification of Galeotto, I shall transcribe the version of that part of the table which Mr. Thyer sup-

peles suggested to Milton the thought contained in the two concluding lines of *Comus* <sup>9</sup>.

AMIC.

Deh dinne anchor de' grātia se'l te pare,  
El nome delle due belle sorelle,  
Che quelli in alto sforzam̄ tirare.

ACCO.

Constanza, e Continenza ha nome quelle  
Che danno audacia e valida forteza  
A le predette ascese aonie belle:  
E con trūmpo e maxima allegrezza,  
Mostran la strada che conduce al loco  
Lieto, beato, e pien dogni dolcezza.

From the stage-directions to this drama, we learn, that, on some occasions, the musical accompaniment to poetic declamation upon the stage, was, at this period, confined to symphonies played at the close of each stanza. *Servitù canta el sequente capitolo per camino, e la Memoria sona col Zufolo de terzetto in terzetto.* If the music was appropriate, it must have served to impress the sentiment expressed in the poetry, while the pause afforded rest and relief to the actor. To this practice, therefore, praise cannot be totally denied.

“ *Le Nozze de Psyche e Cupidine*,” which is

<sup>9</sup> Vid. *The Post. Works of J. Milton*, *London*, 1803, edited by the Rev. Mr. Todd, vol. v. p. 450.

<sup>1</sup> Milan, 1580. My copy of this drama is without date, or name of place. It had formerly been in the very curious collection of the late

Alexander Mangin, Esq. of Dublin. United with it is another very scarce piece, intituled, *Claudio d'Amore*, (Ven. 1531) a comedy by Notturno Napolitano, concerning whom vid. *Tragofebbi, Stor. della Poes. Ital.* *London*, 1803, vol. ii. p. 228—230.

founded upon the well-known tale of Apuleius<sup>2</sup>, seems to be a Morality of the mixed kind. The plot is not entirely, or even principally, conducted by allegorical beings; but such beings are occasionally introduced. It is, in fact, a mythological drama; yet it cannot be justly excluded from the class of Moralities. This little piece abounds in incident. It is divided into acts, between which a chorus sing odes and canzonets<sup>3</sup>. When Cupid and Psyche are borne upon the wings of Zephyrs into the palace of Love, the chorus sing, unseen, a canzone, beginning,

Veni sposa e qui possiede  
El bel regno, &c.

In the third act, Pan is introduced, modulating a canzone to his reeds. In fact, these little pieces may be numbered with the earliest attempts at the Melo-drama. We find in both dramas musical declamation; but of the style or nature of the music we must ever remain ignorant. If, however, it may be presumed, that the composer paid due attention to such words as were capable

<sup>2</sup> *De Asino Auro*, lib. iv. v. vi.

<sup>3</sup> It is but justice to Galeotto to observe, that the chorus in this little piece is often happily, and never impertinently, employed. In noticing a chorus in an allegorical drama, we are naturally reminded, that the Greek tragedians are supposed to be

indebted for their chorus to the oldest allegorical drama extant,—the *Song of Selene*; an origin which is certainly more consonant to the mild and moral nature of that chorus, than the art of Thespis besmeared with the lea of wine.

of intonation, and managed the base accordingly, a kind of recitative must naturally have been produced. So that probably Peri, who has been long esteemed the inventor of that species of composition <sup>4</sup>, only employed the hand of taste and skill in improving an imperfect model.

Having formerly had occasion <sup>5</sup> to mention Galeotto as a tragic writer, we shall wave any biographical notices of him here; but we shall allot a niche to the picture of himself, which he has drawn, with a modest pencil, in his "Tempio d'Amore." L'Accoglienza having expatiated to l'Amicizia upon the series of portraits of the Italian poets, with which the temple of Love is adorned, stops before that of Galeotto, and says,

Quel altro è Galeotto dal Carretto,  
Qual va coliendo li candenti lauri  
Delle ghirlande di quel chor eletto.

E a l'odor di quei par che restauri  
L'alma affannata, ch' imparar in fuda  
Quella virtù, che val tanti thesauri.

A ciò ch' el santo Apollo un dì l'inchiuda  
Nel bel collegio di questi alti viri,  
Al cui segno alto ad arivarfe fuda.

Guarda come el Fregoso con defiri  
Par che l'inviti entrar nel choro degno,  
E come in dietrò con rubor se tiri,  
Si come quel che par gli esserne indegno.

<sup>4</sup> *Alzaretti, Saggio sopra l'opera in*

<sup>5</sup> *Hist. Mem. on B. Trag. p. 22.*

*muica, p. 27.*

See Galeotto here, Caretto's pride !

Whose hand selects among the chosen train,  
Those scatter'd leaves for deathless bards supply'd,  
Whose scent ambrosial chace internal pain  
From those who strive to learn the mystic lore  
With which the wealth of Mammon vies in vain.

Sooth'd with the hope, that on Castalia's shore,  
He yet may join the choir, by Phœbus led,  
Of those whom deathless toils had rais'd before.

See how the good Fregoso calls him on

To fill his station in the tuneful band,  
And courts the modest stranger, hardly won,  
Amid the muses choir to claim his stand.

\*

According to Tiraboschi, Galeotto died in  
1527<sup>6</sup>.

VI. STRUCK with the many gross absurdities of the Rappresentazione, the prevailing species of drama of his time, Lorenzo de' Medici secretly meditated a reform in the Italian stage. "With this view, he proposed," says his elegant biographer, "to substitute the deities of Greece and Rome, for the saints and martyrs of the Christian church." Of his attempt to carry this plan into execution, a fragment of an unfinished poem, intitled, "Amori

<sup>6</sup> Although the life of Galeotto | ers who flourished in the fifteenth. extended to the sixteenth century, | His *Sagomina*, says Tiraboschi, "fu he may be numbered with the writ- | composta verso il 1502."

de Veneri e Marte," still remains. From this, indeed, it would seem, that the author meant to confine himself entirely to pagan mythology. But whether or not the whole piece was to have turned on the amours of Mars and Venus, we cannot determine: probably it was only intended to introduce the subject episodically in a larger work, as a corrective to a crime still too prevalent in Italy,—infidelity to the marriage-bed. As a specimen of this precious fragment, which Mr. Roscoe rescued from oblivion, I shall transcribe Apollo's exclamation on observing Mars and Venus in amorous dalliance.

Inguria è grande al letto romper fede ;  
 Non sia chi pecchi, e di', chi 'l sapra mai ?  
 Che 'l sol, le stelle, el cicl, la luna il vede.

Dire deed of violated faith !  
 No fool that sins can 'scape the wrath  
 Of Jove. Howe'er conceal'd,  
 Phœbus himself the fault declares,  
 Diana tells it to the stars  
 O'er all heaven's azure field.

\*

But the amiable author defeats, in a great degree, his own purpose, by the wanton manner in which he makes his heroine prepare for the reception of her lover, and by the lascivious warmth with which her invitation glows.

Märte, se oscar ancor ti paron l'ore,  
 Vienne al mio dolce ospizio, ch'io t'aspetto ;  
 Vulcan non v'è, che ci disturbi amore.

Vien, ch'io t'invito nuda in mezo il letto,  
 Non indugiar, ch' el tempo passa, e vola,  
 Coperto m'ho di fior vermagli il petto <sup>7</sup>.

Come soldier ! if the hand of night  
 Has clos'd the curtains to thy mind ;  
 No husband here, with jealous spite,  
 My dark retreat shall ever find.  
 O come, my soldier, to my arms.—  
 Away ! the winged hours fly.  
 See how the rose improves my charms,  
 And sweetly scents the bower of joy.

\*

Here the Venus of Lorenzo glows like that of Titian. Homer is more modest in his description : he even makes the goddesses stand coyly aloof from the fight of the infnared lovers.

<sup>7</sup> Perhaps the following lines in his friend Politiano's beautiful unfinished *Stanzze per la Giostra del Magnifico Giuliano di Piero de' Medici*, furnished Lorenzo with the brilliant colours which he employed in this description :

Trovolla affisa in letto fuor del lembo,  
 Pur mò di Marte sciolta dalle braccia,  
 Il qual rovescio le giaceva in grembo  
 Pascendo gli occhi pur della sua faccia.  
 Di rose sopra lor pioveva un nembo

Per rinnovargli all' amerosa traccia :  
 Ma Vener dava a lui con voglie pronte,  
 Mille baci negli occhi, e nella fronte.

L. 1. f. 122.

Gravina cannot surely be accused of bestowing extravagant praise on these *Stanzze*, when he calls them, "maravigliose ottave!" *Della Reg. Post. lib. ii. cap. 32.* One of the most elegant and most correct editions of the *Stanzze* of Politiano, is that edited by the abate Scraffo, and printed at Bergamo, 1747.

While Lorenzo was thus secretly preparing to reform the Italian stage by precept and example, a similar idea seems to have arisen in the youthful mind of Ariosto. "His father yet living," (says his biographer and translator) "he translated the tale of Pyramus and Thisbe into verse, making, in a manner, a comedie of it, and so caused his brothers and sisters to play it<sup>8</sup>." This circumstance is likewise mentioned by Pigna, who adds, that Ariosto composed several other little dramatic pieces in his childhood, which were also performed by his own family<sup>9</sup>. It is probable that, on these occasions, the poet himself took a part, as we learn from the prologue to the "Scolastica"<sup>1</sup>, that he exhibited some of his

<sup>8</sup> Harrington, *Orl. Fur.* p. 415. Lond. 1591.

<sup>9</sup> *Vita*, prefixed to *Orl. Fur.* Ven. 1603.

<sup>1</sup> This comedy, which was left unfinished by the author, was completed by his brother Gabriele, who modestly pretends, in the prologue, that he was stimulated to the bold undertaking by the shade of his brother, who appeared, "in sonnio," to him,

in abito  
Che s'era dimostrato su'l proscenio  
Nostro più volte, e recitar principii,  
E qualche volta a sostener il carico  
Della Comedia, &c.

I shall embrace this occasion to observe, that the comedies of Ariosto were originally represented in his house in Ferrara, in the apartment now distinguished by his name.

In this house, (which the liberality of Alfonso enabled him to build, and which, according to Jovius, was "urbanam domum, per amnam hortorum ubertate,") not only the comedies, but the fables, and the *Orl. Furioso*, of this enchanting poet, were written. When I visited it in 1792, it was falling to decay; but there still remained in the garden a small bower, in which Ariosto was wont to hold converse with his muse, and which I hope my readers will do me the justice to believe I did not explore "indifferent or unmoved." For further particulars of this house, vid. *Hist. Mem. on Ital. Trag.* p. 138, note (-) and the full and elegant *Life of Ariosto*, prefixed to Mr. Hoole's translation of the *Orl. Fur.* a work which is so generally known and admired, that it precludes the necessity of my entering into any detail of the life of this poet.

own characters on the stage erected by his patron Alfonso.

But it was reserved for Angelo Poliziano, the friend of Lorenzo de' Medici, and the tutor of his immortal son, Leo X, to educe from his brilliant and fertile imagination, before he had reached the age of eighteen, a Pastoral Drama, for which he had no model, but which was not only to serve as the prototype of that elegant species of comedy, but to give birth to the modern imitation of the Greek tragedy. This little piece, so beautiful in itself, and so happy in the effects it produced, is intitled "Orfeo".<sup>2</sup> As it is yet almost totally unknown to the English reader, I shall analyze it with minuteness, and be prodigal of specimens. The edition which I shall chiefly

<sup>2</sup> It is a very extraordinary fact, that a production which does so much honour to Italy, should be so little known as to escape the notice of Pontanini, Haym, and the compiler of the *Italian library*. Riccoboni never saw a copy. *Hist. du Théâtre*, *vol. 1*, p. 123. To Ap. Zeno it must have been familiar; yet he does not mention it in his elaborate notes on the *Ency. Ital.* But Creelman and Tiraboschi have made honourable mention of this charming little piece: and Quadrio gives the following account of its various editions: "Agusto Poliziano, come quegli, che morì l'anno 1494, fu il primo, per quanto si sappia, che trattasse boscherecci argomenti in forma da metterli in scena. La sua favola, intitolata *Orfeo*, fu stampata da prima senza l'anno dell'edizione. Di poi fu ristampata in Venezia per Nicolo Zoppino nel 1524." Quadrio does not seem to have known, that the first dated edition of the *Orfeo* appeared at Venice, 1513. And Baretta, with his usual inaccuracy, refers the second edition to the year 1524; but he adds, with too much truth, that "the learned themselves (of Italy) scarcely know the existence of that performance." *Acc. of the manu. and cusp. of Italy*, *vol. 1*, p. 184. One of the reasons which induced the translator of the *Cyclops* of Euripides to subjoin this little drama to his version so late as 1749, was "la somma rarità del compionimento che siccome spesso ritrovarsi ricordato, così affai di rado giunge alle mani di coloro che delle primitive delle Toscani, muse sen vaghi." *Pad. 1749.*

follow, is that given in the “*Cole volgare del celeberrimo Mester Angelo Politano, nuovamente impresse*,” printed at Venice in 1513<sup>3</sup>, as it would seem to contain this little drama, not only in the exact form in which the author sent it to his friend Carlo Canale, but that in which it was originally represented. I shall, at the same time, notice, as I proceed, the variations in the edition which appeared at Parma in 1776, and which is said to be given, as extracted, for the first time, from two old copies, and reduced to its pristine integrity and perfection<sup>4</sup>. In this edition, the original title of “*Festa*” is changed into “*Favola Tragica*;” and the division of acts adopted. Of this division I shall only give marginal indications, preserving, in my analysis, the first form, or rapid course, of the ancient *Festa*.

<sup>3</sup> *Stampato in Venezia per Zorzi di Rusconi, Milanesi. del m.cccc.XIII, a dì XII. de Mense.* The *Stessa*, and some *canzone*, of the author, are given in this edition. An edition prior to this, appeared *senza l'anno*, and with the following title, *La rappresentazione della Favola d'Orfeo*. The editions of *Nizza* (without date) and *Pad.* 1749, are printed after that of 1513, without any variation, except in the orthography, which is

modernized, and the omission of an indecent passage, which we shall notice elsewhere.

<sup>4</sup> *L'Orfeo tragedia di Mester Angelo Politano tratta per la prima volta da due vetusti codici, ed alla sua integrità e perfezione ridotto ed illustrata.* This edition, which was printed from the original MSS. discovered by P. Affò, a cordelier, in the Library of his order in Reggio, is followed in the *Par. Ital. t. xvii.*

## LA FESTA DI ORPHEO.

ACT I. MERCURY enters, enjoins silence, and delivers the argument in a short prologue<sup>5</sup>. A shepherd desires the audience to pay due attention to the celestial messenger. Mopsus, an old shepherd, then enters, inquiring of Aristeus, who appears seated near a fountain, whether he has seen a young calf, which he describes. Aristeus replies, that he has not seen the calf; but observes, that he had lately heard the herds lowing behind the adjacent mountain. The poet thus artfully contrives to present to the reader's imagination a scene highly pastoral,—a fountain at the foot of a mountain, with lowing herds browsing at a little distance<sup>6</sup>. Aristeus invites Mopsus to remain; then pointing to a cavern under the mountain, he relates that he had there seen

<sup>5</sup> To this prologue is added, in the modern edition, the following couplet:

Or sìa ciascun a tutti gli Atti intento,  
Che cinque sono, e questo è l'argomento.

In this edition it is not said by whom the argument is delivered; but in that of 1513, we are told "Mercurio annuntia la Festa." In fact, Mercury was so generally the

prototypic personage to the early secular Italian dramas, that the Folletto, or Sprite, that recites the prologue to the *Vaccaria* of Ruzzanti, (Ven. 1565) thinks it necessary to apologise for usurping his office.

<sup>6</sup> This is not the only instance which the writings of Politiano afford of his excellence in pastoral description. See his sweetly-simple *Sestina irregolare*, so charmingly translated by Dr. Aikin. *Poems. Lond.* 1791, p. 128.

Una nympha più bella che Diana.

A nymph more lovely than the sylvan queen,

of whom he became instantly enamoured. Having described the effects of this passion, Mopsus warns him against its indulgence ; and concludes with assuring him, that if he should yield to its despotic sway, it would totally withdraw his attention from all the important concerns of life <sup>7</sup>. Aristeus declares, that his advice and admonitions are vain, for he is determined to indulge his passion for this unknown nymph ; and then desires him to sit in the shade, and accompany his voice with his zampogna, or pipe, while he sings the following song, which he hopes will induce his mistress to approach :

*CANZONE.*

Udite, selve, mie dolci parole,  
 Poichè la nympha mia udir non vuole,  
 La bella nympha è forda al mio lamento.

El suon di nostra fistula non cura;  
 Di ciò si lagna el mio cornuto armento,  
 Nè vuol bagnare il griffo in acqua pura,

<sup>7</sup> This admonition of Mopsus will remind the reader of some passages in his *Spring*; particularly from 1. in Thomson's diffusive from the 1980—985.

Nè vuol toccar la tenra verdura<sup>8</sup> ;  
 Tanto del suo pastore gl' incresce e dole.  
 Uditε, selve, mie dolci parole, &c.

Ben si cura l'armento del pastore,  
 La' nympha non si cura dell' amante,  
 Ea bella nympha, che di faxo ha il core,  
 Anzi di ferro, anzi di diamante ;  
 Ellā fugge da me sempre davanté,  
 Come agnella dal lupo fuggir suole.  
 Uditε, selve, mie dolci parole, &c.

Digli, zampogni mia; come' via fugge  
 Con gli anni insieme la bellezza snella;  
 Et digli come el tempio ne distrugge,  
 Nè l'età persa mai si rinnovella ;  
 Digli che sappi usar' sua forma bella,  
 Che sempre mai non son rōse ne violé<sup>9</sup>.  
 Uditε, selve, mie dolci parole, &c.

Portati, venti, questi dolci versi,  
 Dentro all' orecchie della nympha mia ;  
 Dite quant' io per lei lachryme versi,  
 E lei pregate che crudel non sia :  
 Dite che la mia vita fugge via,  
 E si consuma come brina al sole.  
 Uditε, selve, mie dolci parole ;  
 Poichè la nympha mia udir non vuole.

<sup>8</sup> Politiano, whose mind tecmēd with classic lore, may be supposed to have recollected the following passage of Virgil; when he wrote these lines :

nulla nequè anném  
 Libavit quadrupes, nec graninis at-  
 tigit herbam.

*Ecl. v. l. 25.*

<sup>9</sup> The prevailing idea in this stanza has been borrowed and beautifully amplified by Tasso. *Ger. Lib. cant. xvi. l. 15.* And the words of Tasso would seem to have been closely translated by Spenser. *Book iii. cant. xii. l. 73.* But *l. 15.* in *cant. i.* of the *Ort. Inn.* renders it doubtful to whom the praise of originality is due; whether to Boiardo or Politiano.

O hear, ye woods ! my tender strains,  
 For, ah ! my nymph the lay disdains ;  
 The beauteous nymph, who scorns to heed  
 My fond complaint, my tuneful reed.

My horned herds bewail her pride ;  
 They cease to crop the grassy plains ;  
 They cease to sip th' unsullied tide,  
 In pity of their shepherd's pains.

O hear, ye woods ! my tender strains, &c.

The flock can for its shepherd care ;  
 My tortures cannot touch the fair ;  
 The beauteous fair, whose heart is rock,  
 Or steel, which no soft touch retains :  
 As from the wolf retreats the flock,  
 She flies me, and my grief disdains.

O hear, ye woods ! my tender strains, &c.

Tell her, my pipe, that beauty gay  
 On time's fleet wing retires away ;  
 Tell her, since age decrees its doom,  
 And spring-time it no more regains ;  
 To prize her form, while yet its bloom  
 The violet and rose retains.

O hear, ye woods ! my tender strains &c.

O hear, ye winds ! this tuneful lay,  
 And drop it in my fair one's ear :  
 What tears I shed for her, ah ! say,  
 And bid her cease to be severe :  
 Tell how my life consumes away,  
 Like dew-drops in the beam of day.  
 Hear, oh ye woods ! my tender strains,  
 For, ah ! my nymph the song disdains.

While Mopsus is praising the singing of Aristeus, he is interrupted by Tyrsis, who, entering hastily, describes a nymph whom he had just seen gathering flowers at the foot of the mountain, who had more the appearance of a celestial than a terrestrial being ; and adds,

Et parla e canta in sì dolce favella,  
Che fiumi svolgerebbe inverso el fonte.

So soft her gentle accents met the ear,  
Loud echoing torrents turn'd their course, to hear <sup>1</sup>.

Aristeus supposes this to be his mistress ; and, despising the cautions of Mopsus, determines to go in quest of her, begging, at the same time, that this venerable shepherd would wait his return. While Mopsus and Tyrsis converse on the baneful effects of love, Eurydice runs across the stage, pursued by Aristeus, singing,

ACT. II.      Non mi fuggir, doncella ;  
Ch'io ti son tanto amico,  
Et che più t'amo che la vita e'l core.

Ascolta, o nympha bella,  
Ascolta quel ch'io dico :  
Non fuggir, nympha, ch'io ti porto amore.

<sup>1</sup> In a pastoral poem by a contemporary of Politiano, the soft accents of a nymph have an effect very different, but equally wonderful ;—they occasion a battle of the winds.

— pugnai spesso per udirla i venti.  
*La Ninf. Tib. del Molza. Berg. 1747.*

Non son qui lupo od orso ;  
 Ma son tuo amatore ;  
 Dunque raffrena el tuo volante corso.

Poi che 'l preghar non vale,  
 Et tu via ti dilegui,  
 El convien ch'io ti segui,  
 Porgimi, Amor, porgimi hor le tue ale.

Turn thee, gentle maid, again ;  
 Fly not thus thy faithful swain !  
 Thee I prize, sweet maid, above  
 The pulse that warms my heart with love.  
 Gentle nymph attend my pray'r,  
 Let it not be lost in air.

Fly not thus with causeless fear :  
 Naught but gentle love is here.  
 No rude mountain bear am I ;  
 Not a famish'd wolf is nigh.  
 Why then thus, mistaken maid,  
 Fly your love with panting dread !

But, since fervent pray'rs are vain,  
 Since you fly your faithful swain,  
 Still your steps I mean to trace.—  
 Cupid ! aid a lover's chase ;  
 Waft me on your wings away,  
 Nor let me lose the lovely prey.

\*

In the edition of 1776, a dryad, on the departure of Aristeus, announces the death of Eurydice to a chorus of her sister-dryads, who, in a choral ode, extol her personal charms, and lament

her fate<sup>2</sup>. The choriphea then observing Orpheus approaching with his lyre in his hand, desires the rest to retire, while she communicates to him the melancholy intelligence. But in the ACT. III, edition which we follow, Orpheus, without any preparation, appears sitting on a mountain, singing to his lyre the following Latin ode, which, we are told, was written at the request of Messer Baccio Ugolino, (the actor who exhibited the part) in compliment to Cardinal Gonzaga<sup>3</sup>, at whose desire the drama was composed, and in whose presence it was performed.

O meos longum modulata lusus,  
 Quos amor primam docuit juventam,  
 Flecte nunc mecum numeros, novumque  
 Dic, lyra, carmen.

<sup>2</sup> M. Landi says this ode "è del *comedy of Tempio de' Amore*, Ven. 1524. fort beau." Beauties it certainly has; but the reader of *unpublished* <sup>1</sup> *testa* must allow, that the expressions of grief are sometimes too hyperbolical.

<sup>3</sup> "Orpheo, cantando sopra il monte, in su la lyra, gli seguenti versi Latinì; li quali a proposito di Messer Baccio Ugolino, actore di detta persona d'Orpheo, sono in honore del Cardinale Mantuano," &c. "The personal obligations of Baccio to the cardinal," says Mr. Roscoe, "occasions the introduction of the beautiful Latin ode, in which, by a singular exertion of the *quidlibet addendi*, the Theban bard is introduced singing the praises of the cardinal." Vol. i. p. 303, 4to. Baccio is introduced by Galerotto del Carretto amongst the poets whose portraits "adorn the temple of Love, in his

*L'adra è del Belinzon, che concor-  
 enza è  
 Pece a Baccio Ugolim, che gli fla-  
 zato,  
 Homo preclaro e pien d'alta elo-  
 quenza.*

The Belinzon mentioned in those lines, was Bernardo Bellincioni of Florence, the intimate friend of Baccio, and, like him, a celebrated improvisatore. He died in 1491. In 1493, a *Raccolta*, or collection of his poems, was published at Milan. In this collection are given two sonnets on the death of Alessandro Cintucci, by Baccio, under the name of Baccio Fiorentino. He also contributed to a collection of *Rime*, by several hands, printed by Rustoni at Venice in the beginning of the sixteenth century.

Non quod hirsutos agat huc leones ;  
 Sed quod, et frontem domini serenat,  
 Et levet curas, penitusque doctas  
 Mulcat aures.

Vindicat nostros fibi iure cantus  
 Qui colit vates citharamque princeps,  
 Ille cui sacro nuplius resulget  
 Crine Galerus :  
 Ille cui flagrans triplici corona  
 Cinget auratam diadema frontem.  
 Fallor ? an vati bonus huc canenti  
 Dictat Apollo ?

Phœbe, quæ dictas, rata fac, precasur.  
 Dignus est nostræ dominus Thalie,  
 Cui celer versi quat Hermus uni  
 Aureus urna :

Cui tuas mittat, Cytherea, conchas  
 Conscius primi Phaetontis Indus :  
 Ipsa cui dives properet beatum  
 Copia corau.

Quippe non gazam, pavidus, reportam  
 Servat Aegæ similia draconis ;  
 Sed vigil famam fecit, ac perenni  
 Imminet ævo.

Ipsa Phœbeæ vacat aqua turba,  
 Dulcior blandis Heliconis umbris :  
 Et vocans doctos patet ampla toto  
 Janua poste.

Sic refert magnæ titulis superbum  
 Stemma Gonzagæ recidiva virtus,  
 Gaudet et fastos superare avitos  
 Aemulus hæres.

Scilicet stirpem generosa succo  
 Poma commendant : timidumque numquā  
 Vulturem fœto Jovis acer ales  
 Extudit ovo.  
 Curre jam toto violentus amae,  
 O sacris Minci celebrate musis,  
 Ecce Mæcenæ tibi nunc, Maroque  
 Contigit tui.  
 Jamque vicinas tibi subdat undas  
 Vel Padus multo resonans olore,  
 Quamlibet flentes animosus alnos,  
 Astraque jactet.  
 Candidas ergo volucres notārat  
 Mantuam condens Tiberinus Oenus,  
 Nempe quem Parcæ docuit benignæ  
 Conchia mater <sup>4</sup>.

Resounding to the sportive song  
 Which Love had taught my youthful tongue,  
 O Lyre! salute the lift'ning thong  
 With soft, unusual strain.  
 Not that which checks the lion's rage,  
 But what your master's care may 'suage,  
 And with soft magic disengage  
 His mind from mental pain.  
 The poet's patron claims the lay,  
 Whose fiery helm diffuses day,  
 And bright his beamy tresses play  
 Along the heavenly vault.

4 The learned reader will perceive, that an air of obscurity pervades this ode, particularly towards the conclusion. But several brilliant rays of the transcendent genius which illumined the mind of the author, break through the cloud which envelopes it. These rays have been caught by my friend Mr. Boyd, and judiciously diffused through the spirited version with which he has favoured me.

Riding sublime the rolling spheres,  
 A triple crown of light he wears.—  
 I dream,—or soaring fancy hears  
 His strain, by rapture caught !

O Phœbus ! sanctify my theme ;  
 My patron claims a god's esteem ;  
 Even Heræus, with his golden stream,  
 His merits scarce could pay.

O Venus ! from thy pearly cave,  
 For him enrich the Indian wave,  
 And with bright gems its bosom pave,  
 That meets the rising ray.

May plenty flow, with current free ;  
 For, not like Æte's dragon, he  
 Keeps, with a misery's penury,  
 From use the golden hoard.

But, fix'd on fame, his eagle eye  
 Views the long ages passing by,  
 Each doom'd a tribute to supply  
 To Mantua's mitred lord.

Yonder the masters of the song  
 His palace crowd, a grateful throng ;  
 Not where Caftalia winds along  
 They meet a kinder home.

Renaſcent virtue there surveys  
 His fire's renown in antient days,  
 And tries on bolder wings to raise  
 Her glories yet to come.

On great Gonzaga's lofty bough  
 Degenerate fruit can never grow ;  
 An eagle's nest can never shew  
 The vulture's ravening kind.

Mincio unlock your sacred springs ;  
 Assembled muses tune your strings ;  
 Mæcenas rules, and Maro sings,  
 In Mantua's lord combin'd.

Proud Po ! content with secoad praise,  
 To Mincio now resign the bays,  
 Tho' all your swans, with tuneful lays,  
 With Mantua's music vie.

Tho' breathing thro' her poplars pale,  
 And alder copse that skirts the vale,  
 Soft Zephyr, from her airy dale,  
 With murmur bland reply.

In vain her radiant track on high,  
 Winding along the ambient sky,  
 She boasts, where stellar-fires supply  
 Her channel pav'd with stars.

The milk-white choirs that haunt the shore  
 The fruitless contest now give o'er,  
 And Po, with Mincio, now no more  
 The tuneful garland shares.

\*

In the edition of 1776, this noble ode yields its place to the verses in praise of Hercules, which are supposed to have given birth to the Infant Hercules of Sir Joshua Reynolds<sup>5</sup>.

<sup>5</sup> If Sir Joshua Reynolds borrowed the idea from Politiano, it is to be lamented that he departed from the simplicity of the poet's design. The crowd of spectators with which his piece is filled, not only draws off the attention from the main subject, but distracts it. Zeuxis limited the number of the witnesses of the wondrous deed to the two persons most interested, — Amphitron and Alcmena. And the affrighted nurse is the only person introduced by Plautus, to enliven the picture which his narrative presents. But if Sir Joshua has overcharged his subject, he has made ample amends by the 'magnitude,' 'the crushing grasp,' and 'the energy of will,' which his mighty child displays.

Musa, triumphales titulos, et gesta canamus  
 Herculis, et fortis monstra subacta manu.  
 Ut timidae matri pressos ostenderit angues,  
 Intrepidusque fero riserit ore puer.

The glorious titles and triumphal name  
 Of great Alcides, give, O Muse ! to fame.  
 How the twin-snakes, by jealous Juno stir'd,  
 Long struggling in his infant grasp expired,  
 While to his mother, with victorious smile,  
 He showed the trophies of his early toil.

At the conclusion of the foregoing ode, a shepherd enters, and announces the death of Eurydice, simply relating the cause, without describing any of the attending circumstances. Orpheus again strikes his lyre, and sweetly laments her death, concluding with a determina-

<sup>6</sup> On this occasion Rinuccini approves both on Virgil and Politiano. He thus beautifully describes the death of Eurydice.

la bella Euridice  
 Movea danzando il piè su 'l verde  
 prato,  
 Quando ria forte acerba  
 Angue crudo, e spietato,  
 Che celato giacea tra fiori, e l'erba  
 Punsela il piè con t'indigno dente,  
 Ch' impallidi repente  
 Come raggio di sol che nube adom-  
 bri,  
 E dal profondo core  
 Con un sospir mortale,  
 Si spaventofo ohime, sospirfo, sore  
 Che quasi havesse l'ale  
 Giuise ogni ninfa al doloroso suono,  
 Et ella in abbandono  
 Tutta lasciò all' or nell' altrui  
 braccia,

Spargò 'l bel velo, e le dorate chi-  
 ome  
 Un fudor via più freddo offrì che  
 ghiaccio,  
 Indi s'udìo 'l tuo nome  
 Tra le labbra sanor fredde e tre-  
 manti,  
 E volti gli occhi al cielo  
 Scolorito il bel viso, e i bei sembi-  
 anti,  
 Restò tanta bellezza immobil gelo.  
 Eurydice, sc. 2. *Perfidi O.* Rinuccini,  
 Fir. 1622.

The Ninfa of Melza dies in the manner of Eurydice, but not quite so gracefully. *Ninfa Tib.* sc. 89. It may be presumed, that from the moment this pastoral appeared, Faustina Mancina, who was shadowed under the character of the Ninfa, lived in constant dread of a snake in the grass.

tion to seek her in the shades below. In the modern edition, Mnesillus, a satyr<sup>7</sup>, concludes the act with a monologue, in which he predicts that the Theban bard will never behold the light again, adding,

Nè meraviglia è se perde la luce  
Costui che 'l cieco amor preso ha per duce.

Nor need we wonder he should lose the light,  
Who takes, as guide, a god deprived of sight.

This satyr is totally omitted in the edition of 1513, to which we shall now return, and follow, uninterruptedly, to the end.

**ACT. IV.** Orpheus, at the conclusion of his elegiac verses on the death of Eurydice, suddenly appears before the gates of hell, employing all his vocal powers to appease Cerberus, and soften the rage of the furies that oppose his entrance. Pluto hears the song, and expresses astonishment at its wonderful effects.

Chi è costui che con sì dolce nota  
Muove l'abyss, et con l'ornata cetra?  
Io vegho ferma de Ixion la ruota;  
Sifipo affiso sopra la sua petra;  
Et le Bellide star con l'urna vota;  
Nè più l'acqua di Tantalo s'arretra;

<sup>7</sup> The copy of this drama, in which a satyr is introduced, was not discovered till 1776.

Et veglio Cerber con tre bocche intento,  
Et le Furie acquietare il suo lamento\*.

Who is he so sweetly singing  
Over the Stygian vale abhor'd,  
While her gloomy concave ringing  
Vibrates to the tuneful chord?

Yonder spakes that fly for ever  
With the restless sinner round,  
At the soft, melodious, quaver  
Stop, in holy magic bound.  
On his rolling stone reposing  
In the bosom of the vale,  
Sisyphus, his labours closing,  
Liftens to the poet's tale.

From the lip, no more retreating,  
Flits the phantom of a wave;  
Nor the waters, ever fleeting,  
Yon sad virgins try to fave.

There, behold! in grim attention,  
Sits the triple hound of hell:  
Furies nigh, in mute suspenzion,  
Cease the baleful dirge to swell.

\*

\* *Ovid. Metamp. lib. x. fab. 1. l. 40—47.* Politiano only departs from Ovid in omitting—"nec carpere jecur volucres."—Pope, in his *Ode for Music*, not only omits this circumstance, but takes no notice of the effect of Orpheus's music on Cerberus, Tantalus, or the Belides: neither has he availed himself of the fine picture which both the Latin and Italian poets present in Sisyphus seated on his stone:

inque tuo sedisti, Sisyphus, faxo.  
Sisyphus assiso sopra la sua petra.

In making "the pale spectres dance" to the affecting music which melted the hard heart of Pluto, and softened "stern Proserpine," Pope seems to have sacrificed common sense to the convenience of a rhyme. But in his description of the Furies, he excels both Ovid and Politiano: indeed the latter does not do justice to his original.

Tum primum lachrymis victarum  
carmine fama est  
Eumenidum maduisse genas.

Minos<sup>9</sup>, with his usual rigour, advises Pluto not to admit the musical intruder. Orpheus, however, approaches the grim king, and, bending before his throne, sings the following supplicating verses :

O regnator de tutte quelle genti  
 Che hanno perduta la superna luce ;  
 Alqual discende ciò che gli elementi,  
 Ciò che natura sotto il ciel produce ;  
 Uditate la cagion de' miei lamenti.  
 Pietoso amor di nostri passi è duce...  
 Non per Cerber leggar so questa via,  
 Ma solamente per la donna mia.  
 Una serpe tra' fior naschose e l'herba,  
 Mi tolse la mia donna, anse el mio dore :  
 Ond'io meno la vita in pena acerba,  
 Nè posso più resistere al dolore.  
 Ma se memoria alchuna in voi si serba  
 Del vostro celebrato anticho amore ;  
 Se la vecchia rapina a mente havete,  
 Euridice mia bella mi rendete.  
 Ogni cosa nel fine a voi ritorna ;  
 Ogni vita mortal quà giù richade :  
 Quanto cerchia la luna con sue carni,  
 Convien che arrivi alle vostre contrade.  
 Chi più, chi men tra superi soggiorna,  
 Ognun coavies che cerchi queste strade.  
 Questo è de' nostri passi extremo segno ;  
 Poi tenete di noi più longho regno.

<sup>9</sup> Minos does not appear in the *Euridice* of Rinuccini, his place is modern edition of this drama. Is supplied by Rhadamanthus.

Così la nymp̄ha mia per voi si serba,  
 Quando sua morte già darà natura.  
 Hor la tenera vita et l'uta acerba,  
 Tagliata havete con la falce dura.  
 Chi è che mieta la sementa in herba,  
 Et non aspetti ch'ella sia matura?  
 Dunque rendetē a me la mia speranza:  
 Io non ve'l chieggio in don; questa è pressanza.

Io vene priego per le turbide acque  
 Della palude Stygia, et de Acheronte;  
 Pel Chaos, onde tutto 'l mondo nacque,  
 Et pel sonante ardor de Phlegetonte;  
 Pel pome che a te già, regina! piacque,  
 Quando lasciasti pria nōstro orizonte,  
 Et se pur me la miegha iniqua forte,  
 Io non vo' su tornar;—ma chieggio morte.

Great monarch of the heaven-abandon'd throng,  
 To whom all mixtures of sublunar things,  
 Wafted by dissolution, fleet along  
 Thro' the dark void, on unsubstantial wings;—  
 Lift to the woful cause that hither led  
 An hapless mortal from the vale of care;  
 Not here in quest of Cerberus I sped,  
 But to reclaim from hell my plighted fair.

A dire envenom'd snake, in flowers conceal'd,  
 Gave the sad wound that sent her shade below;  
 All sense of joy her deadly doom expell'd  
 From this sad heart, the tenement of woe.

O king! I sink beneath the deadly stroke,  
 Unless the mem'ry of your former flame  
 Induce your royal mercy to revoke  
 Her doom, and give me back the hapless dame.

O ! if you call the lovely panting prize  
 To mind, which erst from Enna's banks you bore ;  
 Return my comfort to the upper skies,  
 And let her husband mourn her loss no more.

All things to thee their final voyage steer ;  
 Here every spark of life extinguish'd lies ;  
 Whate'er is circled by the moony sphere,  
 Here, on successive wing, spontaneous flies.

Hither alike the lofty and the low  
 Sped ever downward to the shadowy strand ;  
 Hither the tide of souls in constant flow  
 Descend, and pause to meet your last command.

We all are subjects of your silent reign,—  
 She must be your's when Nature calls away ;  
 But now relentless fate has cut in twain  
 Her vital thread before the final day.

His cruel hand the tender blade has mow'd,  
 Ere summer suns matur'd the golden grain ;  
 Let her be to these arms again restor'd,—  
 No present, but a loan, I wish to gain.

By Styx's turbid wave respect my call ;  
 By the dark flood of Acheron profound ;  
 By Chaos old, primæval fire of all ;  
 By Phlegethon, who runs his burning round ;

By that lov'd fruit, O Queen ! that pleas'd thy taste  
 When thou forsook'st the light for shades below,  
 Restore my spouse<sup>1</sup>,—or, if her doom be past,  
 For ever keep me in this world of woe.

\*

<sup>1</sup> *Metamorp. lib. x. fab. 1. l. 28—39.* I bibed the spirit of Ovid, far sur-  
 Politiano, who seems to have im- | paffles both Rinuccini and Pope in

Proserpine is moved, and intercedes for Orpheus. The grim king grants him his wife, on condition that he should not turn to look back on her while she follows him through the infernal regions<sup>2</sup>. He flies, joyfully, to fetch away Eurydice, singing these well-known verses of Ovid,

Ite triumphales, &c.

But, impatient to behold his beloved wife once more, he breaks "*fell Pluto's terms*," and she is torn from his embraces by an invisible hand. As she fades from his sight, we hear her exclaim, in the affecting terms of the *Eurydice* of Virgil,

Oime che 'l troppo amore  
Ci ha disfatti ambe dua!  
Ecco ch'io ti son tolta a gran furore,  
Nè sono hormai più tua.

the conclusion of this address. There is something extremely sublime in imploring Pluto by the Stygian wave, the flood of Acheron, and by "chaos old;" nor does the poet display less art in suddenly turning to Proserpine, and reminding her of the golden apple

which pleas'd her taste  
When she forsook the light for shades  
below.

How egregiously has Pope failed on this occasion! Could there be more ill-chosen topics to dwell upon in an address to a king reigning amidst

Dreadful gleams,  
Dismal screams,  
Fires that glow, &c.

than "fragrant winds,"—"amaranthine bowers,"—and the other delights of Elysium? *Ode for Mus.* Pope indulged his fancy: Politano exercised his judgment.

<sup>2</sup> Cipriani, in the beautiful engraving which embellishes Dr. BurNEY's curious and erudite history of Orpheus, introduces, with great felicity, a cupid, with a flaming torch, conducting the poet and his restored wife through the dreary regions of hell. *Hist. of Mus.* i. p. 326.

Ben tendo a te le braccia ; ma non vale,  
Che indrieto son tirata :—Orfeo mio, vale ?

Alas ! what fates our hapless love divide ;  
What frenzy, Orpheus, tears thee from thy bride ?  
Again I sink ;—a voice resistless calls,  
Lo ! on my swimming eyes cold slumber falls.  
Now, now farewell ! involv'd in thickest night,  
Borne far away, I vanish from thy sight,  
And stretch tow'rs thee, all hope for ever o'er,  
These unavailing arms, ah ! thine no more.

Orpheus laments his cruel fate. A fury interrupts him, observing, that his tears and lamentations are unavailing, for the decrees of fate are immutable.

Vane son tue parole ;  
Vano è il pianto, el dolor. Tua legge è ferma.

ACT V. Orpheus renews his lamentations, intermingling them with severe reflections on the arts and inconstancy of the female sex, and concluding with a stanza, (omitted in the modern editions \*) in

\* Illa, quis et me, inquit miseram, &c. *Georg. lib. iv. l. 494.* Politiano's close imitation of this passage will account for my adoption of Mr. Sotheby's excellent version.

Blackwell, in his *Enquiry into the life and writings of Homer*, p. 217, resolves the affecting tale of Orpheus and Eurydice into a moral lesson. While we admire the ingenuity of the writer, we regret the pleasing delusion. Who does not grieve when Prospero breaks his staff ?

\* The passage alluded to, which begins thus,

Fanne di questo Giove intiera fede, &c.

and which has, very properly, been omitted in the latter editions, probably first induced a belief in the story related by Jovius and Varillas, of the cause and manner of Politiano's death ; a story which Mr. Roscoe has clearly proved to be totally unfounded. *Vsl. ii. p. 256—*

praise of a passion at which nature shudders, and of which I am willing to suppose the poet meant, like Ovid, to express his abhorrence, by making the declaration of such a sentiment the immediate cause of the violent death of Orpheus, who (conformably to poetic tradition) is torn in pieces by the priestesses of Bacchus<sup>5</sup>. The unfortunate bard being dragged off the stage by those enraged damsels, his head soon after appears in the scene, borne by an exulting Mænade, who is joined by the rest in a dithyrambic ode in praise of Bacchus, which they sing, dancing, with the frightful, but appropriate, accompaniment of frantic gestures<sup>6</sup>.

263. M. Landi, after Tiraboschi, has also made an ingenuous, and, in my opinion, a successful attempt, at clearing the memory of the injured bard from this foul imputation. *Tom.* iii. p. 399. But he has omitted to strengthen his vindication by observing, that Politano only follows Ovid (*Metamp. lib. x. fab. i. l. 83—85*) in making Orpheus recommend the indulgence of an unnatural passion. No apology, however, can be offered for the audience that could patiently hear the eulogium of such an abominable practice!

<sup>5</sup> In the drama of Rinuccini, *Eurydice*, by the interposition of Venus, is restored to the arms of Orpheus, and the piece ends happily. For this deviation from the received story, the author cites, in his justification, the example of the Greek poets in other fables; adding, that such a conclusion seemed best suited to the joyful occasion on which it was performed,—the mar-

riage of Maria de' Medici with Henry IV. of France.

<sup>6</sup> We are taught by Dante the manner in which this choral dance was performed. The singer stood in the centre, and the dancers moved round with a measured step,

*Comè stelle vicine a firmi poli.*  
*Parad. Cant. x. l. 26.*

and, at the conclusion of every stanza, they paused, and sung the burden in chorus. See also *Life of Lorenzo de' Medici*, vol. i. p. 308, note (a). Dante's description of the choral dance will remind the learned reader of the *balet* performed before Ulysses in the court of Alcinous, when Demodocus advanced

Into the middle area, around whom  
Stood blooming youths, all skilful in  
the dance; &c.

*Couper.*

CORO DI MENADI<sup>7</sup>.

Ciascun segua, o Bacco, te,  
Bacco, Bacco, oè, oè.

Di corimbi e di verd 'edere  
Cinto il capo abbiam così,  
Per servirti a tuo richiedere  
Festeggiando notte e dì.  
Ognun beva : Bacco è qui :  
E lasciate bere a me.

Ciascun segua, &c.

Io ho vuoto già il mio corno ;  
Porgi quel cantaro in qua :  
Questo monte gira intorno,  
O'l cervello a cerchio va :  
Ognun corra in qua dì in là,  
Come vede far a me.

Ciascun segua, &c.

Io mi moro già di sonno ;  
Son io ebbra o sì o no ?  
Più star dritti i pie non ponno ;  
Voi fiet 'ebbri, ch' io lo so :  
Ognun faccia com 'io fo ;  
Ognun succome come me.

Ciascun segua, &c.

Ognun gridi Bacco, Bacco !  
E pur cacci del vin giù.  
Poi col sonno farem fiacco ;  
Bevi tu, e tu, e tu.

<sup>7</sup> This chorus, which, in the modern editions, is intitled *Coro di Menadi*, is called in the edition of 1513, *Sacrificio delle Bacchante in besore di Bacco*. I have followed the former as being the most correct : the variations, however, are slight and unimportant.

Io non posso ballar più.  
Ognun gridi oè, oè.

Ciascun segua, o Bacco, te,  
Bacco, Bacco, oè, oè.

CHORUS OF MÆNADES.

Every Moenad follow thee,  
Bacchus, Bacchus, hear, Evoè!

Cluft'ring berries, ivy green,  
Circling thus our heads are seen.  
Bacchus, we thy call obey,  
Sporting, feasting, night and day.  
Here is Bacchus!—drink around :  
Pledge me all with ivy crown'd.

Every Mænad, &c.

Ha!—the jovial horn is dry,—  
From that tankard a supply.—  
Round and round yon mountain wheels,  
And my brain in circle reels.  
Hurry, hurry o'er the mead,  
Follow, follow as I lead.

Every Mænad, &c.

But with sleep I die away.—  
Am I tipsy, Mænads, say ?  
Feet the traitors play with me ;  
You are tipsy all I see.—  
Sip and tipple, Mænads all,  
Then, like me, in slumber fall.

Every Mænad, &c.

Shout to Bacchus, shout on high!  
 Drink,—drink deep, with shouting dry,—  
 Sink, dissolv'd in slumber's dew,—  
 But first pledge me, you and you.  
 Dizzy,—I can dance no more,  
 Eyo! all ye Mænads roar.

Every Mænad follow thee,  
 Bacchus, Bacchus, hear, Eyo!

\*\*\*

WHEN we reflect on the circumstances under which this drama was written, and the short space of time employed in the composition, we must consider the mind which produced such an effusion as peculiarly gifted by heaven. It was written, says the author, at the requisition of the cardinal of Mantua, in the course of two days, amidst the continual tumult of a gay court\*. Yet this hasty production not only gave birth to PASTORAL COMEDY and the MELO-DRAMA, but

\* In a letter to Carlo Canale, accompanying a copy of this drama, the author says, "Così desideravo ancora io che la Fabula di Orfeo, la quale a requisizione del nostro reverendissimo Cardinale Mantuano, in tempo di due giorni, intra continui tumulti, in stile vulgare, perché dagli spettatori fusse meglio intesa, avevo composta," &c. The cardinal here alluded to, was Francesco Gon-

zaga, son of Lodovico, marquis of Mantua, and of Barbara of Brandenburg.

The year in which this drama was exhibited, is still matter of doubt and dispute amongst the literary antiquaries of Italy. Yet there appears to me little difficulty in ascertaining the fact. It is generally allowed that the *Orfeo* was the production of Politiano, in the eight-

afforded the first specimen of the **DITHYRAMBIC ODE** in the Italian language<sup>2</sup>, and, as we have already observed, seems to have been the earliest successful attempt at reviving the **SATYRA** of the Greeks<sup>1</sup>. - As its title to the proud boast of having given the primal idea of the pastoral drama is universally acknowledged, and as the other honours which we have claimed for it cannot be justly denied, we shall close our account of this piece with the proofs which Dr. Burney adduces in support of his assertion, that " it was certainly the first attempt at the musical drama, which was afterwards perfected by Metastasio." Part of the first scene, Att. i. he observes, seems to have been declaimed, though it is in verse,—in terza rima ; but as the rest is called " Canto di Aristo," he naturally concludes it was sung. He

eenth year of his age. In 1454 he was born. Of course the *Orfeo* must have been written in 1472. And in that year we find that the cardinal, at whose requisition it was composed, made an excursion from Bologna, where he was legate, to pay a visit to his family and friends in his native city of Mantua.

<sup>2</sup> M. Landi, speaking of the *Orfeo*, observes, " Le chœur des Bacchantes est le première piece qu'on ait vû après la renaissance des lettres, dans le genre dithyrambique." *Hist. de la Litt. de l'Ital.* tom. iii. p. 244. The same observation is made by an anonymous translator of the *Cyclops* of Euripides. *Pad. 1749. Avv. p. 15.*

<sup>1</sup> The anonymous writer, whom we have mentioned in the preceding note, again notices the *Orfeo*, and says, he discovers in it " una imperfetta, ma viva immagine appunto della Satirica Greca. Verò è," he continues, " che Satiri in esso non si veggono. Ma essendoci poi il coro delle Bacchanti, ed essendo tutto il rimanente della Favola lavorato in su quel modo, breve, con vario genere di versi mescolati di canto, e di ballo, &c. p. 16. If this learned writer lived to see the corrected edition of 1776, in which a satyr is introduced, he must have been further confirmed in his opinion.

seems also to think that the entire of the third act was likewise sung. And he concludes with observing, that "the whole of this drama, which, from its brevity, seems chiefly to have been sung, is admirably calculated for impassioned music of every kind <sup>2</sup>."

To these judicious observations I am sorry I cannot add the name of the composer. But no documents that I have had an opportunity of consulting, throw a single ray of light upon this obscure point. It has been suggested to me, that Politiano's friend, Arrigo Tedesco, was probably the composer who set the "Orfeo." But the haste in which it was gotten up, and the distance of Mantua from Florence, where Arrigo resided, precluded the possibility of his talents being employed on this occasion. Where there are no authorities, we must have recourse to conjecture. May it not be presumed, then, that the precipitate manner in which the piece was prepared for representation, made it necessary to adapt borrowed or popular airs to the songs? The connecting music was probably supplied by the

<sup>2</sup> *Hist. of Music*, vol. iv. p. 14. Perhaps the *Orfeo* is not the only obligation which Music and Poetry have to Politiano. I am inclined to think he was the first of the Italian poets who raised Echo; at least I do not recollect to have met with an earlier instance of responsive poetry in

the Italian language than the stanza subjoined to the edition of the *Orfeo* printed at Florence in 1513. It begins thus;

Che fai tu, Ecco, mentre ch' io ti  
chiamo? *Ave.*

maestro di capella to the duke, or by some of the dilettanti, who, like Striggio<sup>3</sup>, were often employed on great festivals in the several courts of Italy. Not a vestige of the music of this drama remains<sup>4</sup>; nor did any secular music of the time of Politiano meet the ardent and judiciously-directed researches of the learned and elegant historian of music.

As Mr. Roscoe has detailed, with his usual elegance and perspicuity, all the most interesting circumstances in the life of Politiano<sup>5</sup>, I shall

<sup>3</sup> When *La Cofanaria* of F. Ambra was recited in Florence, on occasion of the marriage of Don Francesco de' Medici and Queen Giovanna of Austria, "meſſer Aleſſi Strigio fece le muſiche del primo, del ſecondo, et del quinto, Intermeſſio." *La Cofan. Fir.* 1593. Dr. Burney informs me, that several of Striggio's madrigals were printed in England in the time of Queen Elizabeth, when our poets and muſicians were universal admirers and imitators of the Italians. From these the muſical reader may form some idea of the dramatic muſic of the fifteenth and sixteenth centuries in Italy. *Vid. Hawkins' Hisſ. of Muſ.* vol. ii. p. 331.

<sup>4</sup> It is a curious circumstance in muſical history, that in the fame court, and perhaps upon the identical ſtage where the piece that gave birth to the Italian opera was first repreſented, a decided opera, on the fame ſubject, which is ſuppoſed to have been the first ever printed with muſic, was repreſented about one hundred and thirty years after. I allude to the *Orfeo* of Claudio Monteverde. Sir J. Hawkins, who gives an interesting account of this piece, says,

" it is to be obſerved, that, in the performance of it, no accompaniment of a whole orchestra was required; but the airs performed by the ſeveral fingers were ſustained by instruments of various kinds, aſſigned to each character reſpective-ly in the *dramatis perſonaz*." iii. p. 430. The office of protatice perſonage, which, in the *Orfeo* of Politiano, is filled by Mercury, is, in this opera, usurped by *la Muſica*, or the Genius of Muſic, who enjoins ſilence, not only on the audience, but on the birds, and even things inanimate.

<sup>5</sup> *Life of Lorenzo de' Med.* paſſim. An energetic writer, and ſound critic, ſpeaking of Mr. Roscoe's account of Politiano, very juſtly observes, "It were an injury to abridge it." *Perſ. of Lit. Dial.* iii. A very elegant and interesting memoir has been lately devoted to this finished and polite ſcholar and poet by the Rev. W. P. Grefwell. The Italian biographer of Politiano who affords most ſatisfaction, is the Abate Seraffi. His mention of the *Orfeo* is, however, too ſlight to gratify a lover of the drama.

wave any biographical notices of this extraordinary man : but I shall beg leave to indulge in the pleasure of transcribing his literary character, as drawn by the glowing pencil of M. Tenhove. " The Italian muses, that had been in a deep sleep or lethargy for near a century, were roused from their disgraceful slumbers at his soft and powerful voice. His stanzas, " *Della famosa Gi-ostra*," resemble Virgil for the brilliancy of expression ; and in his vintage Dithyrambics, the harmony of numbers, and force of wine, are happily united. Those kinds of drama, which were called " *Favole Boscarreccie*," or pastoral fables, were supposed to have been invented by him ; and his " *Orfeo*" is a production of this species, on which Tasso and Guarini have improved.— The stanza of eight rhymes he adopted, after the example of the " *Theseide*" of Boccaccio ; but where Boccaccio only made an effort, Politiano succeeded. Too great a conviction of the superiority of his own talents rendered him petulant, captious, and unpleasant, to his learned friends. The weakness and foibles from which men of the brightest talents are not entirely free, reduce them to the standard of their contemporaries ; and the balance of human advantages is, by these means, preserved. Politiano was lavish in his commendation of ancient Greece ; from the

moderns he withheld even justice<sup>6</sup>. He was born in 1454, and died in 1494.

An attempt having been made to wrest from Politiano the palm due to the inventor of pastoral comedy, I hope I shall be pardoned if I should avail myself of this opportunity of restoring it to his brow. "In the year 1539," says Mr. Roscoe, "Tanfillo accompanied his great benefactor, Don Garzia di Toledo, then general of the Neapolitan galleys, to Sicily, where, in the month of December in the same year, that nobleman gave a splendid reception to Donna Antonia Cardona, daughter of the marquis of Collesano, to whom he then paid his addresses. On this occasion Tanfillo wrote a pastoral comedy, which was performed with the greatest degree of splendour and expence. The stage made use of for

<sup>6</sup> *Mem. of the House of Medici*, vol. i. p. 334. Luigi Pulci, in his *Morgante Maggiore*, takes occasion to acknowledge his obligations to Politiano, and to compliment his talents.

E ringrazio il mio car non Angiolino,  
Senza il qual molto laboravo invano,  
Piuttosto un Cherubino o Serafino,  
Onore e gloria di Montepulciano,  
Che me dette d'Arnaldo e d'Alciuno  
Notizia, e lume del mio Carlo  
mano;  
Ch' io ero entrato in uno oscuro  
bosco,  
Or la strada c'l sentier del ver  
conosco.

*Cant. xxxv. f. 169.*

See also *cant. xxviii. f. 145*. This extraordinary poem has been ascribed to Politiano; but, I think, with very little appearance of truth. Neither the source of his studies, nor the turn of his mind, seemed to lead to the ludicrous, which is certainly the characteristic of the *Morgante Maggiore*. That he, and Marfilio Picino, (who were frequent guests at the table of Lorenzo de' Medici, where this poem was recited, canto by canto, as it was composed) might have suggested hints, is very probable; nor is it unlikely that Lorenzo himself ascribed the author in the same way. But whatever praise is due to the structure and composition of the poem, Luigi Pulci has, I believe, a just right to claim.

this purpose, was raised upon the water, and consisted of three large galleys, which were placed at regular distances, so as nearly to adjoin the gardens of the palace, and over which a platform was laid, extending to the shore ; the whole was then covered with canvas, and lined with exquisite tapestry, representing, like the palace of Dido, the most remarkable circumstances of the Trojan war. From the description given of the representation of this piece, Fontanini conjectures, that Tansillo is intitled to the honour of being the first Italian who set the example of the pastoral comedy, which was afterwards brought to perfection by Tasso and Guarini ; but, in this, as in many other particulars respecting Italian literature, he is mistaken ; for it is certain, that the first idea of this elegant species of comedy was given by Politiano, in the preceding century, in his dramatic fable, intitled " *Orfeo* ?."

<sup>7</sup> Pref. to *The Nurse*, Liverp. 1798. A late noble friend, whose acquaintance with Italian literature was deep and extensive, thus replied to a letter on the subject of Politiano's drama : " The particulars you send me respecting the *Orfeo* are curious ; yet still I am of opinion that, though Tasso may not have invented that species of poem, he may certainly be accounted the inventor of its perfection. Indeed

the absolute invention can scarcely be ascribed to any modern, since every eclogue was a palpable hint towards it." Mr. Rose seems of this opinion. Vol. i. p. 302. See also *Della poes. rapp. p. 2. Quadrio, t. v. p. 396.* Metastasio accounts very ingeniously for the pleasure which pastoral poetry affords, in a letter to his friend the Abate Pasquini. Vid. his *Mem.* by Dr. Burney, vol. i. p. 217.

VI. **A**BOUT this time, another innovation took place in the Italian drama. Disgusted with the farcical representations which, under the assumed title of Comedies, had long disgraced the stage of Italy, Bernardo Divizio, afterwards cardinal da Bibbiena, resolved to present his countrymen with a specimen of what a very ingenious writer <sup>8</sup> esteems the most interesting and instructive species of comedy,—the real characteristic,—in their maternal tongue ; and in order to render his picture of life the more faithful in its resemblance to the original, he rejected metre, and adopted prose in his “ *Calandra*,” the comedy to which we allude<sup>9</sup>. This admirable production, which, according to Riccoboni, was written about the year 1490, deserves, in the opinion of that ingenious writer, not only to be the model for all future comic writers, but the standard by which the effusions of the Comic Muse should be uniformly

<sup>8</sup> Miss Baillie. See the *Introd.* to *A series of plays on the Passions*, in which the stronger passions of the mind are depicted with a pencil equally masterly and energetic. If it should be thought that the *Calandra* does not exactly answer to this lady's definition of characteristic comedy, I am sure it will not be denied that it belongs to that class. To the same class appertains the *Mandragola*, and other early Italian comedies. And *La Pefara* of Luca Contile, (Milan, 1550) which the author declares in the prologue should properly be

called *L'Amicizia* ; because, says he, “ l'amicizia è la più nobil materia che si contenga in questa compositione,” may be said to fall within the plan of this lady's admirable work.

<sup>9</sup> “ Abdicavit in ea numeros primus, ut vernaculos sales dulcius,” says Jovius, “ atque liquidius foeminarium auribus infunderet : quo multi risus hilarior voluptas excitatatur.” The motive assigned by Jovius for Divizio's preference of prose, is a striking proof of his never-ceasing anxiety to please the fair.

tried. In his day it was unrivalled; nor has it since been often surpassed. The construction of the fable is excellent; the language pure and appropriate; the characters highly finished and admirably supported; all the incidents rendered conducive to the promotion of the main action; and the *dénouement* happily produced. Fessino is as witty as the Jeremy of Congreve, and as fertile in expedient as the Davus of Terence. Fulvia, artful and libidinous, is the dupe of her own criminal passion. Samia, like the chamber-maid of many succeeding comic writers, is ever ready to forward the amorous designs of her mistress. Rufo, a negromante, or conjuror, must have been thought a natural character in an age when faith was given to judicial astrology<sup>1</sup>. And in Calandro that kind of mental imbecility which the Italians distinguish by the term *sciocchezza*, or silliness, may be said to be personified. In the prologue, we are told the comedy is called "Calandra," from "Calandro, who is so silly that it will hardly be believed that Nature ever

<sup>1</sup> Such was the prevalence of this supposed science in Italy in the fifteenth century, that Pico Mirandula thought it necessary to employ his eloquence, and Lorenzo de' Medici his muse, against its follies. *Mem. of the H. of Med.* vol. i. p. 331. These great men found an able coadjutor in Ariosto, whose admirable comedy of *Il Negromante* paints in strong colours, and exhibits in its true light, that charlatan in science,—a judicial astrologer. Who would not smile at such a character being supposed to be the prototype of the Prospero of Shakespeare? But Bishop Warburton, who hazards this conjecture, could not have read the comedy. Nor is it yet known to the mere English reader. To the French reader it was rendered familiar so early as 1562, by the translation of Jean de la Taille.

created a man so weak <sup>2</sup>." In some scenes we are charmed with humour; in others we are dazzled with wit; and in all we discover a view of life portrayed by the hand of a master. But though this comedy was written by a cardinal, and honoured with the countenance and approbation of a pope, it is not calculated to serve the cause either of religion or of morality. The author sports with Death, and too often solicits the aid of the Deity to promote an amorous intrigue. In the scene between Lidio and his governor Polinico, an adulterous connection is defended with too much ingenuity. The governor argues feebly, while Lidio, with the witty aid of Fessino, almost convinces us he is in the right; so that we do not wonder, and hardly regret, that Polinico's endeavours to estrange his affections from Fulvia are as vain as "an attempt to embrace a shade, or catch the wind with nets,"—“*abbracciar l'ombra, e pigliare il vento colle reti.*”—Perhaps, too, in the economy of the fable, some faults might

<sup>2</sup> "Calandra detta è da Calandro, il quale voi troverete sì sciocco, che forse difficil vi sia a credere, che natura uomo sì sciocco creasse giammai." *Prol.* In exhibiting in the *Calandra*, not the picture of a silly man, but that of silliness itself, Divizio has adhered to the true spirit of comedy, according to Bishop Hurd's idea of that species of drama. *Hor. vol. i. p. 235.* In Calandro may be recognised the Tofano of Boccaccio, *Gior. vii. nov. 4*, a character known on the stage of France, as

George Dandin, and on the English stage, as Barnaby Brittle. The incident in Boccaccio's novel, in which the heroine pretends to throw herself, in despair, into a pond, is omitted by Divizio; but it has been made an happy use of, though not exactly followed, both by the French and English dramatists. Of the origin of this tale in the East, and its progress through various countries, a curious account is given by M. Le Grand. *Fab. ou Cont. du xii<sup>e</sup>. et du xiii<sup>e</sup>. s. iii. p. 151, 152.*

be discovered, particularly in Att. v. ; and in the opening of Att. iii. where Fessino, in the manner of the Old Comedy, addresses the audience,—*Ecco, o spettatori, &c.* But instead of seeking for something to censure in this piece, we should rather express our surprise that one of the first comedies that was written at the revival of the drama, and that too the production of a gay voluptuous priest and subtle courtier, should have approached so near perfection.

Aware of the difficulty, I may say, impossibility, of transfusing the genuine spirit of comic humour into the most elaborate translation, I shall not attempt to give the English reader an idea of the scene in which Fessino undertakes to teach Calandro how he may die, and return again to life ; but I shall beg leave to recommend it to the perusal of the Italian reader, as a *chef d'œuvre*. Much as we must admire the author's comic powers in this scene, we cannot, however, but think he speaks too lightly of death, when he says, “ it is a fable,”—‘ *il morire è una favola*,’—and adds, that the only difference between the living and the dead is, that one moves, and the other is incapable of voluntary motion.

Fess. Tu sai, Calandro, che altra differenzia non è tra il vivo, e il morto, se non in quanto che il morto non si muove mai, ed il vivo sì : e però, quando tu faccia come io ti dirò, sempre resusciterai.

But we cannot refrain from smiling, when he thus replies to Galandro's ridiculous question, " by what means is life to be restored?"— " That, Sir, is one of the most profound secrets in the world, and hardly known to any one."

CALAND. Intendo: ma il fatto sta come si fa poi a rivivere.

FESS. Questo è bene uno de' più profondi segreti ch' abbia tutto il mondo, e quasi nessuna il fa.

Apprehensive of being suspected of pilfering from Plautus, Divizio takes much pains, in the prologue, to convince the reader, that he has no obligations to the Latin poet. " Plautus," says the protatice personage, " deserves to be robbed, because he, like a blockhead, exposes all his treasures to the world, without the security of lock and key. But the author takes heaven to witness, that he has not availed himself of this carelessness." In order to be convinced of the truth of this assertion, he humorously desires his readers to examine the works of Plautus, and he is confident they will find that the Roman poet has lost nothing<sup>3</sup>.

<sup>3</sup> " De' quali se fia chi dica lo autore essere grand ladro di Plauto, lasciamo stare, che a Plauto molto bene staria l'essere rubato, per tenere il moccicone le cose sue senza una chiave, e senza una custodia al mondo. Ma lo autore giura al ciel che non gli ha furato questo (facendo un scoppio colle dita) e vuole stare a paragone. E che ciò sia vero, dice

che si cerchi quanto ha Plauto, et troverai che niente gli manca di quello che aver vuole." *Prol.* Had Divizio been addicted to plagiarism, Plautus might have been in danger; but the delicacy of Terence would have protected him. This may be inferred from his opinion of the latter poet, as stated by Jovius.

Though I have, with Riccoboni, referred the composition of this drama to the year 1490<sup>4</sup>, I am inclined to think it was not long written before it was represented, in 1508, at the court of Urbino<sup>5</sup>. For if Divizio died in the year 1520, at the age of fifty, he could only have reached his twentieth year when Riccoboni conjectures he wrote this comedy; and the "Calandra" certainly displays a more minute and extensive acquaintance with life, than a youth of nineteen or twenty could be supposed to have acquired. Besides, when it was represented at Urbino, Castaglione supplied the prologue, because, he says, in a letter to a friend, the author had not finished, or had not time to prepare, one. Hence we may infer that the comedy was then a recent production<sup>6</sup>,—perhaps written to amuse

<sup>4</sup> *Tom. i. p. 142.*

<sup>5</sup> Baretti erroneously asserts that the *Calandra* was first exhibited at Florence. *Acc. of Italy*, vol. i. p. 170.

<sup>6</sup> The earliest edition of this comedy that Apostolo Zeno was able to discover, was printed at Sienna in 1521. *Comedia elegantissima in prosa nuovamente composta per messer Bernardo da Bibbiena, intitulata Calandra. Senis ex officina nostra XXXI.* *Cal. Martias MDXXI.* The earliest edition that has met my observation, is that of *Ven. per N. d'Aristotle*, 1530. In 1775, it was reprinted by Zatta, in the *Parn. Ital. tom. xvii.*

Sig. Polidori is of opinion, that the *Calandra* must yield precedence, in point of time, to the *Caffaria* of Ariosto; but the publication of both was certainly posterior to that of the

*Catania*, already noticed. This gentleman's arguments, which are equally ingenious and convincing, I shall beg leave to transcribe. "Passerò molte cose che potrei dire sulle pretensioni di diversi pel primato nella Commedia in prosa, ma io certo credo che l'Ariosto abbia preceduto ogni altro. È noto il curiosissima aneddoto di questo gran poeta, il quale sfgridato di suo padre per qualche errore, egli, quantunque potesse difendersi pur nel sece; e disse poi che non aveva risposto per meglio poter prestare attenzione alle sue parole, poichè nella sua *Caffaria* aveva una scena simile, e gli bisognava un esempio di paterna ammonizione da potere imitare. Il padre di Lodovico morì nel 1500, onde è evidente che la *Caffaria* fosse scritta

the elegant society which we find assembled at that court in the " Cortegiano ?."—The second representation of this comedy took place in the Vatican, in the presence of Leo X. for the gratification of the marchioness of Mantua, on which occasion the characters were sustained by youths selected from the families of the principal Roman nobility, and the scenery and all the decorations of the stage devised and executed by Baldazar Peruzzi. This painter, according to Vasari, led the way to the perfection of scenic decoration and illusion on the modern stage, surpassing, by an happy application of the rules of perspective, all the attempts of the ancients in illusory painting. His biographer, while he dwells with delight on the delusive views exhibited at the representation of the " Calandra," and the wonderful arrangement of the lights in aid of the de-

prima del cominciamento del secolo xvi. *Lett. al Autore.* In a letter to Mazzuchelli, subjoined to his *Vita di P. Ariosto*, Pad. 1741, it is asserted, that the *Cassaria* and *Suppositi* were written " intorno al 1493, ò al 1494."

Admitting that Sig. Polidori has established his hypothesis, Ariosto may not only claim the honour of having written the first original Italian comedy in prose, (for the *Catania* was only a translation) but of having given birth to the first prose comedy in the English language, and of laying the foundation of one of Shakespeare's favourite dramas. Mr. Hawkins, in the preface to the *Supposes* of G. Gascoigne, 1566, (a transla-

tion of *I Suppositi* of Ariosto) says, " Though this comedy be a translation from the Italian, and not of English growth, yet it comes recommended to us, not only on account of its antiquity, being the first play written in prose in our language, but as having laid the foundation of Shakespeare's *Taming of the Shrew.*" *Orig. of the Eng. Dram.* vol. iii.

The anecdote, which is slightly alluded to by Sig. Polidori, and related at length by Mr. Warton, *Obs. on the Fairy Queen*, vol. i. p. 225, would seem to be the origin of a scene of true comic humour in the *Dramatist* of Mr. Reynolds,

<sup>7</sup> *Lit. i.*

ception, expresses surprise at the number of streets, temples, houses, and palaces, which the painter contrived to crowd, without confusion, into so small a compass<sup>8</sup>. This comedy was again exhibited (1520) in Mantua<sup>9</sup>, before Isabella d'Este, who knew to

heighten talents by protection's beam<sup>10</sup>.

And a fourth representation, under the direction of Nannoccio, a celebrated scene-painter, took place at Lyons (1548) in the presence of Henry III. and Catherine de' Medici, on which occasion eight hundred pistoles were distributed amongst the performers ;—and this, says Sig. Signorelli, triumphantly, happened a century before the French were acquainted with Castro, Lopez de Vega, or Calderon ! Apostolo Zero attributes to the pleasure which the representation of the “ Calandra” afforded the suite of Henry and Catherine, the origin of a passion for Italian comedy in France, and the consequent establishment, in

<sup>8</sup> *Tom. iii. p. 398.*

<sup>9</sup> According to Equicola, the historian of Mantua, this representation took place on “ la notte che precedette alli 21. di Febbrajo del 1520.” About this time, or perhaps earlier, this comedy was “ recitata nella famosa e generosa città di Venezia.” This we learn from the title-page of an edition printed at Ven. 1522.

<sup>10</sup> *Mr. Hayley.* An elegant tri-

bute of praise is offered to this accomplished lady by Trissino, in his *Ritratti*, from which it appears that the graces of her mind were only surpassed by those of her person. Three letters from her to Trissino are preserved in his *Opera*, Ver. 1729, one of which, that turns upon the education of her son, does her infinite honour. How delightful it is to meet with and dwell on such a character !

1577, of the company of Italian comedians, denominated "I Gelosi," in Paris<sup>2</sup>.

Bernardo Divizio was born of obscure parents, on the 4th of August, 1470, in the castle of Bibbiena, a pleasant village, situated on the Arno, at the foot of the Alps, in the district of Cafentino. Out of respect to the place of his birth, he assumed its name; and out of respect to his talents, it is celebrated by Berni<sup>3</sup>, and was visited, with veneration, by Bembo<sup>4</sup>. While still a youth, he was invited to Florence by his brother, Pietro, and introduced by him into the Medici family. Attaching himself to Giovanni, afterwards Leo X. a friendship was formed between him and that great man, which strengthened as they advanced in life. They cultivated together the study of the *belles lettres*, and courted the acquaintance of the literati with

<sup>2</sup> *Elog. Ital.* tom. i. p. 361. This company made their débât on the 19th of May, 1577, in the great hall of the palais Bourbon. Before the establishment of the *Gelosi* in France, Margaret de Valois, queen of Navarre, invited a company of Italian comedians to her court, to perform Italian dramas of her own composition. *Ibid.* See also *Recherches sur le Théâtre de France*, i. p. 344. All the companies of Italian players had formerly, like the one in question, a particular denomination. Montaigne praises the *Desgôs*, whom he saw (1581) perform at Pisa, *tom. iii. p. 39*. And the *Gelosi* are honourably noticed in the *Ragg. di Parn. cent. i. ragg. 78*, where particular praise is

bestowed on Cola Francesco Vacanciello, one of the company.

M. de Beauchamps gives a curious and interesting account of the decline and fall of the Italian stage in France, and subjoins the affecting address of Tomaso Vifentini (in the character of Arlecchino) to the audience, on the substitution of French for Italian comedies in the theatre of the hôtel de Bourgogne. *Tom. iii. p. 274—278.*

<sup>3</sup> Bibbiena  
Ch' un terra è sop' Arno, molto a-  
mena.

*Orl. inn. nov. compof. da F. Berni,*  
*lib. iii. cant. 7.*

<sup>4</sup> *Lett. Ven. 1560, Part. i. p. 5.*

which Florence then abounded. Adhering to Leo in his adversity, he was the faithful companion of his exile, attending him in his wanderings through France, Germany, and Flanders. During his residence in Rome, he rendered himself useful to Julius II. who took him into his service, and conferred upon him some important offices. In this situation, he secretly paved the way for his friend and patron Giovanni to the papal chair ; and when a vacancy occurred, he artfully contrived to impress on the minds of the cardinals who composed the conclave, an idea that the health of his friend was extremely precarious ; and they were, in consequence, induced to elect him pope. Amidst all these important and multifarious occupations, Bibbiena found time to dedicate to the muses. It is supposed, it was about this period, to borrow the words of M. Tenhove, " he awoke the Tuscan Thalia out of her sleep or stupor," producing the comedy we have noticed, in which, as the same lively writer observes, " great intrigue, and a true comic vein of humour, are happily united, though, on the score of morality, it is liable to some objections<sup>5</sup>." But the muses were not the only ladies to whom Bibbiena was devoted : it is said by his biographers, that amongst the fair dames of Rome, there were many who shared his attentions,—in-

<sup>5</sup> *Mem. of the House of Medici*, vol. ii. p. 72.

deed we might say, that, like Anacreon<sup>6</sup>, his heart, unfettered by any one object, was warm with devotion to the sex in general, to whom the charms of his conversation must have powerfully recommended him<sup>7</sup>. Still sensible to an early attachment at Urbino, we find him wafting a melting sigh from Rome, through the medium of his friend Bembo, to the soft-consenting Faustina, a lady of that court. Bembo, while he executes, with fidelity, this tender commission, takes occasion to upbraid his friend with allowing too much of his time and his thoughts to be occupied by amorous pursuits<sup>8</sup>.

On the exaltation of Leo to the chair of St. Peter, the services of Bibbiena were not forgotten. He was immediately appointed treasurer

<sup>6</sup> I borrow the words of his admirable translator, Mr. Moore. Had Bibbiena been acquainted with the writings of Anacreon, he would probably, like Cowley, have left us a chronicle of his mistresses. But the precious remains of the Teian bard had not been rescued from oblivion when Bibbiena flourished. This happy discovery was not made, or, at least, disclosed, till 1554, thirty-four years after the death of Bibbiena. *Vid.* the learned and elegant preface to *Odes of Anacreon, translated by Thomas Moore, Lond. 1802, p. 30.* I may, perhaps, be reminded, that it is asserted by Varillas, that some fragments of Anacreon were found in the Laurentian library, by Politian, who died in 1494. But the authority of Mr. Moore has more weight with me, than that of the French historian, who seems, on this

occasion, rather to hazard a conjecture, than relate a fact.

<sup>7</sup> The charms of his conversation are celebrated by all his biographers, and noticed by several contemporary writers: his pleasantry is particularly extolled by Jovius, who was himself, according to Giraldi, "di vivace ingegno, e, sopra tutto, ben parlante." *Hecat. Second part, p. 266.*

<sup>8</sup> " A Faustina ho fatto la vostra ambasciata; vi ringratia dell'amore che le mostrate. Per lei non mancherà, che l'opera non vada innanzi, se per altri non mancherà, dico per chi sapete che è ritroso. Invecempi che amore v'assassinì più che mai, poi che non potete per hora trovare altro scampo alle infidie sue, che quello delle lettere." This letter is dated from Urbino, 1st September, 1508.

to the holy see. And on the 23d of September, 1513, he was created a cardinal, in direct opposition to the advice of the other members of the sacred college, who thought, says Jovius, that the author of the "Calandra" would disgrace the purple<sup>9</sup>. Two years after he was invested with this new dignity, he was sent by Leo to preside at the erection, by Sansovino, of the elegant marble edifice, designed by Bramante, which encompasses the Santa Casa at Loreto. The wealth and rank which Bibbiena now enjoyed, enabled him to become the munificent patron of men of talents. Amongst the celebrated literary characters whom he took into his service, are enumerated Camillo Paleotti, Gianni-

<sup>9</sup> It is probable, that when Bibbiena undertook the *Calandra*, he flattered himself it would rather serve to promote than obstruct his advancement in life. Harvey, in order to stimulate his friend Spenser to employ his talents in dramatic composition, observes, "you know it hath bin the usual practise of the most exquisite and odd wits, in all nations, and specially in Italy, rather to shew and advance themselves that way than any other, as namely those three notorious discoursing heads, Bibiena, Machieval, and Aretine, did, to let Bembo and Ariosto pass with the great admiration of the whole country; being indeed matchable in all points, both for concept of wit and eloquent decyphering, with Aristophanes and Menander in Greek, or with Plautus and Terence in Latine, or with any other in any other tongue." *Works of Ed. Spenser, fol. Lond. 1679.*

When my learned friend, Mr. Todd, shall indulge the public with his promised edition of Spenser's Works, it will appear that the dramatic poetry of Italy was fondly studied by Harvey. Indeed at this period every species of Italian poetry had numerous admirers and imitators in England; and it will yet, perhaps, be admitted, that Italian literature had more influence on the literature of England in "the golden days" of good queen Bess, than seems at present to be imagined. Peacham contemptuously calls the Italian dramas of this period, *farces*. Yet it is acknowledged by Sir P. Sidney, that the violation of the Unities, which so frequently occurs in *Gorboduc*, then the pride of the English stage, would not be endured in those farces. Till Shakespeare arose, the pieces alluded to by Harvey were unrivalled on the stage of England.

batista Sangà, and Giulio Sadoleto<sup>1</sup>; and amongst the artists employed by him in the public works which he conducted, Rafaello was highly distinguished;—indeed it is supposed he had it in contemplation to give his niece in marriage to that great painter<sup>2</sup>. Leo having resolved on adding the duchy of Urbino to the papal territories, gave the command of his army to Bibbiena, who succeeded in wresting it from a family to which, I am sorry to add, he had many obligations, and in the polished society of whose court he had passed many delicious hours! The relation of facts so degrading to human nature, is a painful task, but an imperious duty of history. In 1518, he was sent to France in a diplomatic capacity, in order to dispose the French court to unite with the other christian powers against the Turks. His deep policy, the brilliancy of his wit, and his admirable colloquial powers, gaining on the affections of Francis I. it is supposed that monarch insinuated a promise to support his pretensions to the papal chair, in case

<sup>1</sup> Sadoleto was not more fortunate in experiencing the patronage of Bibbiena, than in enjoying the friendship of Bembo. He was created a cardinal by Paul III. He is known as a poet by his *Curtius*, which probably recommended him to the notice of Bibbiena, who is enumerated by Sir P. Sidney amongst

the patrons of poetry, in his able defence of that divine art.

<sup>2</sup> *Vasari*, tom. iii. p. 225. Fir. 1771. From a letter which Rafaello addressed to his uncle on this occasion, he seems to have hesitated; a circumstance which (whatever his motive might have been) must have wounded the pride of the lady.

he should survive his patron Leo<sup>3</sup>. But however secretly this promise was made, it reached the knowledge of Leo; and Bibbiena found himself not only ruined in the esteem of his patron, but suspected designs against his life,—designs at which Jovius smiles<sup>4</sup>. Bibbiena, who had probably as much sensibility as genius, was so deeply affected at the loss of Leo's favour, that he is supposed to have died (1520) of grief and disappointment, the year after his return from France. His remains were deposited in the cathedral of St. Peter, with an inscription, expressive of his obligations to Leo. It was his wish, however, that his body should be interred at Loreto, a place for which he seems to have formed a strong attachment. He remembered it in his will; and the great bell of the church, which still bears his name, was an early earnest of his regard.

<sup>3</sup> Jovius, an old courtier, uses the language of experience, when he says, (I borrow the words of his Italian translator) “ e quello che

(Bibbiena) sapea persuadere altri ciò, che gli piaceva.”

<sup>4</sup> “ Inani certè argumento,” says he, speaking of the cardinal's suspicions on perceiving the approach of death.

VII. AGOSTINO RICCHI of Lucca, partly dissenting from the opinion of Bernardo Divizio da Bibbiena, esteemed the use of rhyme in comedy as contrary to nature and to truth; but considered measured prose, or familiar blank verse, as essential to the perfection of that species of drama. Impressed with this idea,—an idea sanctioned by the practice of the ancient comic poets,—he wrote a comedy, intitled, “ *I Tre Tiranii*,” in heroic measure, reduced from the lofty swell of tragedy to the level of familiar conversation,—a measure which

(nisi quod pede certo  
Differt sermoni, sermo merus)<sup>5</sup>.

— bat the numbers, is but mere discourse.

FRANCIS.

<sup>5</sup> Aless. Vellutello, in a very sensible preface to this comedy, observes, “ Ha schifatto la rima, perche essendo la commedia certa appresentazione delle cose vere, non richiede, in alcun modo quel suono de le rime, perche nel parlar naturale simile accadentia non intravivene, et introducendola è in tutto contra al naturale, et al vero. Et (per fuggire un simile inconveniente) gli antichi, si fono affaticati in trovare un verso, che quanto è possibile a la prosa si assimigli, perche familiarmente parlando, a niuno o diamo parlare, come faria un verso heroico, o altro simile. Et per questo ha cercato l'autore di questa,” &c. On this subject, see some very judicious observations in the preface to the

*Comedies of Terence, translated into familiar blank verse, by G. Coleman, Lond. 1765.* The comedies of Ricchi, Trissino, and, Ariosto, must have been unknown to Mr. Coleman, else he would not have omitted to cite them in support of his attempt to raise the voice of comedy. But this is not the first time I have had occasion to notice the inattention to, or total ignorance of, Italian literature in England during the last century.

<sup>6</sup> *Hor. sat. iv. lib. I.* “ Ne me posso astenere di qui recare,” says Gravina, “ quel che scrive Giasen de Norea delle antiche commedie e tragedie, che la maraviglia dal verso nella tragedia, e commedia precede da questo, che essendo versi pajano prosa.” *Della Trag. p. 36.*

This circumstance alone would justify our noticing particularly “ *I Tre Tiranni* ”. But it has another claim to our attention, as one of the first regular comedies written expressly for hired or mercenary actors or *ISTRIONI*; for the taste for buffooneries, and the *commedia a foggia*, was so prevalent in Italy about the close of the fifteenth century, says Riccoboni, that the performance of regular comedies was entirely confined to academies.

The three tyrants from which the comedy derives its name, are Worldly Love, Fortune, and Gold. The whole piece is a continued allegory, which Riccoboni acknowledges to be well sustained; but he does not think, with Vellutello, the eulogist of the author, that the construction of the fable is deserving of praise. The action, as he rightly observes, is suspended, while Pilastro, one of the personages of the drama, goes on a pilgrimage from Rome to the shrine of St. James, in Galicia in Spain, and continues on this pious journey a whole year.—When the reader is told that this comedy was represented in the presence of the emperor Charles V. and Clement

<sup>7</sup> *Comedia di Ag. Ricchi da Lucca, trastolata, I Tre Tiranni, recitata in Bologna a N. Signore, et a Cesare, il giorno de la commemoratione de la corona di sua Maestà. Ven. 1533.* This very rare piece is embellished with three rude engravings, exhibiting, probably, the scenery used at the time

of representation. Alacci saw a copy of this comedy, carefully corrected by the author, in the collection of the reverend P. Carlo de' Conti Ladoli. *Dram. Ven. 1755.* p. 782.

<sup>8</sup> *Hist. du Théâtre Ital. tom. i. p. 43.*

VII. He will read with astonishment the following passage in the argument of the piece, which is delivered by the parasite Pilastrino.

O Dio habbia pietà di Pilastrino;  
 Non dico che mi mandi in Purgatorio,  
 ficchimi pur ne l'Inferno, e ne l'Imbo,  
 che pur ch' io mangi tal' hor duo bocconi,  
 et bea un ciantellin di malvagia,  
 ne incaco, Ferraone et Sathenàsso.  
 Et quel poltron di Luciferò porco,  
 facciam' oome vuol, se ben volesse  
 farmi in' pasticci, o in brodo, o in gelatina, &c.

This passage (which borders so closely on profaneness that I must beg leave to decline translating it) will serve as a specimen of the general argument. Besides a general argument in metre, there is a particular one in prose to each act and scene. It should be observed, too, that the author again violates dramatic propriety, in making Pilastrino, on his return from Spain, suspend the action of the piece, while he expatiates, in the Spanish language, on the victories of his imperial auditor, and the martial achievements of the marquis del Vasto. He takes occasion, at the same time, to make the eulogy of Clement<sup>2</sup>,

<sup>2</sup> I shall transfer the passage to which I allude.

Non si ricorderebbe più in exemplo  
 de i più famosi, e illustri Semidei,  
 Augusti, Arfacidi, e Justiniani,

che la fama maggior di Carlo Quinto,  
 come fa 'l sol co' le minori stelle  
 offuscerebbe i loro acceci lumi.

Felice è certo questa nostra etade,

and his patron, the all-accomplished Ippolito de' Medici.

Hippolito sia l'un, già adorno et caro  
di fama tal, che l'Indo, et le Colonne, &c.

If the stage be justly denominated the mirror of the times, we may here behold a pope and an emperor in no very favourable point of view. The ear of rank is so early assailed by, and so long inured to, flattery, that, on a moment's reflection, our wonder ceases, at finding the two potentates in question listening patiently to,— perhaps admiring and enjoying,—the gross praise so profusely lavished upon them. But we are shocked as christians, at beholding the head of the church, and his most Christian Majesty, not only enduring, but encouraging, obscenity and profaneness in a public theatre! It may, perhaps, be urged in extenuation, on the authority of a comedy of Aristophanes, that the attributes of Priapus were sometimes exhibited on the Athenian stage. But we are

quanto altra mai ne fu, quanto ne fia  
dopo i dì nostri, poichè 'l ciel l'ho-  
nora  
d' un Pontefice tal, che l' alta fede  
non manco adorna, e imperla, e in-  
gemma, &c.

This absurd practice, so justly censured by Mr. Pye, (*Comus. on Aristotle*, p. 224) passed from the

comic to the tragic stage, and at length gave birth to the LICENZA of the modern opera. The origin of the term Licenza seems to be very high: it may be traced up to the rappresentazioni of the fifteenth century. At the end of *La Festa di Teofilo*, a sacred drama of that age, it is said, "dipoi viene l'Angelo che dispensa la Festa."

neither scandalized nor surprised at this circumstance, when we recollect, that this lascivious god was the open guardian of the gardens of the ancients.—But to return.

When Riccoboni reproaches Vellutello with erroneously ascribing to Ricchi the first Italian comedy in verse<sup>1</sup>, he seems to misunderstand, or misinterpret, his words. Vellutello only asserts, or rather insinuates, that Ricchi was the first of the Italian comic poets who substituted measured prose, or familiar blank verse, for rhyming metre; and this assertion is, I believe, well-founded; at least I have not been able to discover a comedy of an earlier date in that measure. Nardi, author of the “Amicizia,” which Fontanini refers to the year 1494, cannot dispute the palm with Ricchi; for the argument only of his comedy is in *verso sciolto*. And the “Simillimi” of his contemporary Trissino, which is entirely in blank verse, was not written, or at least not published, till 1548, above eighteen years after the representation of the “Tre Tiranni;” indeed I am inclined to think, that Ricchi’s comedy, at the first representation of which Trissino was, I believe, present, suggested to him the idea of employing that fabric of verse<sup>2</sup>.

<sup>1</sup> *Hist. du Tb. It. t. i. p. 185.*

<sup>2</sup> As Trissino assisted in a diplomatic capacity at the coronation of Charles, it is natural to suppose he was present at the representation of Ricchi’s comedy.

Having thus endeavoured to confirm the claim of Ricchi to the honour of reviving a ceremonial established by the comic muse of ancient Greece and Rome, I shall briefly notice the various modes of versification used on the Italian stage at the revival of the drama. The first of these seems to have been the *TERZA RIMA*, invented by Dante<sup>3</sup>. Several of the dramas, translations as well as original productions, that were exhibited on the temporary stage erected by Ercolo I. duke of Ferrara, and in the academies of the Rozzi and Intronati of Siena, were in this measure,—a measure which, though never used in common conversation, imposes less constraint on the writer, than the jingling couplet, or the stately *ottava*, and approaches nearer to colloquial ease. But Ariosto, who felt, like Ricchi, that metre without rhyme is essential to the perfection of comedy, totally rejected the musical shackles of his predecessors, and invented, or rather adopted, a measure which, by running "*trippingly on the tongue*," gave to his dialogue all the easy flow of conversation, and, at the same time, invested it with a kind of dignity suitable to comedy as a

<sup>3</sup> *Mem. pour la Vie de Petrarch.* t. i. p. 83. A late writer, in his account of "Varj metri usati dagl' Italiani in tragedia," erroneously asserts that, "la prima fu quella del Triffino che si servì de' verbi endecasillabi con varie rime sparse senza ordine."

*Par. della Poes. d'It. con quella di*

*Fran. Zurig.* 1732, p. 158. Both the *Sopranja* of Galeotto del Carretto, and the *Pambila* of Antonio da Pistoia, were antecedent to Triffino's drama; the former of which is in *ottava rima*, and the latter in *terzetti*.

poem<sup>4</sup>. This measure, which is denominated *SDRUCCIOLO*<sup>5</sup>, is a verse of twelve syllables, as will appear from the following lines from the "Caffaria," Att. 1. sc. 2.

Deh vien, Eulalia, poichè non c'e' Lucramo  
In casa, vien un poco fuor ; pigliamoci  
Questo spasso.

Come hither, Eulalia, Lucramo is gone,  
Come here, when I bid you, and sport in the sun.

Alamanni thought on this subject like Ricchi and Ariosto<sup>6</sup>, and adopted the measure of the

<sup>4</sup> The *Arcadia* of Sannazaro, which appeared before the comedies of Ariosto, affords several instances of this measure. But the honour of the invention, as Gravina justly remarks, properly belongs to the ancients. *Della trag.* p. 38. In the *Discorso* subjoined to this valuable treatise, he observes, that "nella nostra lingua, la quale è affai traliggiata dalla sua stirpe, non si ravvisano si fatti metri, (he is speaking of the verification of the Greek and Roman stages) e solamente col verso *Sdrucciolo* si potrebe in qualche maniere imitare l'uso del giambico antico, il che con molto artificizio, e senno ha fatto Lodovico Ariosto nelle sue *Commedie*, con le quali ha voluto anche in questo genere di poesia alzare il pregio della nostra lingua oltra l'usato." *P. 100.* Ariosto was probably led to this happy innovation by the study of the Greek poets, who seem to have attended, with anxious care, to *Rhythm*. Vid. *Burney, Hist. of Mus.* v. i. sect. 6.

Perhaps our tragic poets would find this practice deserving imitation,—particularly in expressing the movements or workings of the passions.

<sup>5</sup> *Sdrucciolo*. Rime, o versi sdruccioli, diciamo quelli, che dopo l'ultimo accento hanno più sillabe brevi. *Vocal. della Crux.* This measure derives its name from " *Sdrucciolo*, sentiero che va alla china, dove con difficoltà si può andare senza sdrucciolare." *Ibid.* Mr. Tyrwhitt observes, that Milton, for the sake of variety of measure, has inserted a very few of these verses, which the Italians call *Sdruccioli*, in his heroic poems; but they are more commonly, says he, and, I think, more properly, employed in dramatic compositions, where a continued stateliness of numbers is less requisite. *Cant. Tal. Lond. 1775, vol. iv. p. 83.*

<sup>6</sup> Varchi prefers prose in comedy. *Ercol. p. 341.* See, on this subject, the lively and elegant preface to Mr. Hayley's *Plays for a private Theatre*.

former in his "Flora?." As this comedy is extremely scarce, the Italian reader will, perhaps, be pleased to find in this place the reasons which the author assigns for his choice.

Voleva ancor parlar de' versi, e de' numeri  
 Nuovi, nè più in questa lingua posti in opera,  
 Simili a quelli già di Plauto, e di Terenzio,  
 Affermando, che mal conviensi in Comedia,  
 Ch' è pur poema, la prosa in uso mettere.

This passage is extracted from the prologue, in which it will be perceived that Alamanni has extended his lines beyond the established quantity, employing the measure which the Italians call **SILLABE XIII. L'UNO**. But the practice of Ricchi seems to have met with the most general approbation; for it was, we find, almost universally adopted by such of the succeeding comic writers as ventured to raise the voice of comedy. As a sanction to this practice, I shall close this digression with a decided opinion in its favour by Geraldi Cinthio, to whom the Italian stage has so many obligations. A caviller having urged that Celio Calcagnini, by translating the "Miles Gloriosus" of Plautus<sup>7</sup> into prose, gave a tacit proof

<sup>7</sup> The first edition of this comedy appeared in *Fig.* 1556, but the first representation occurred in Paris, in the presence of Henry III. Catharine de' Medici, and Margaret queen of Navarre.

<sup>8</sup> In 1545, Ld. Dolci published a poetical version, or rather imitation, of this comedy, in *Ven. per G. Gidito de' Ferrari*. In the prologue, he laments that quella

of his approbation of the use of prose on the stage, Giraldi replies, that he must have been compelled merely by straitness of time to decline a metrical version; for he had often heard him declare, that all the effusions of the dramatic muse should be clothed in verse<sup>2</sup>. This, continues Giraldi, is not only recommended by Aristotle<sup>1</sup> and Horace, but was the uniform practice of the ancients. And he adds, that though Ariosto translated the "Andria" and "Eunuchus" of Terence into prose, he afterwards evinced his predilection for metre in dramatic compositions, by converting two of his own comedies, which he had originally written in prose, into verse<sup>3</sup>.

Of the author of "I Tre Tiranni", which led to these observations on the several forms or modes of versification used on the early Italian stage, something should be related. "Ricchi of Lucca," says Baretti, "was at first a disciple of Aretino, who, in many of his letters, speaks with

quella licentia,  
Che diede il mondo a le prime com-  
medie,  
È tolta da le leggi.

Several subsequent editions of this comedy are enumerated by Allacci.

<sup>9</sup> Calcagninus has been lately introduced to our notice as a poet by Mr. Moore, who has enriched his *Remarks on Anacreon* with a spirited version of his epitaph on the Teian bard.

<sup>1</sup> Aristotle had been long revered in Italy previous to this period: he

rose with the revival of letters, and continued, many ages, the idol of the literati of that country. Vid. *Some Hints concerning the State of Science at the revival of Letters, grounded on a passage of Dante's Inferno, by the Earl of Charlemont. Trans. of the Ray. Irish Acad. vol. vi.*

<sup>2</sup> See his excellent Letter to Alfonso d'Este, subjoined to his *Didone*, Ven. 1583.

<sup>3</sup> This comedy has not yet been published detached from the *Opere* of the author, printed *In Ven. 1548*, and *In Verona, 1729*.

tenderness of him. He then applied to the study of physic, translated some works of Galen and Oribasius, and acquired so much reputation, that Pope Julius III. made him his physician<sup>4</sup>.”—Aretino, in his dialogue “delle Corti,” abuses his friend Ricchi, whom he so tenderly loved; and in Att. v. sc. 3. of his “Marescalco,” he observes, that his comedy was written in his youth, in imitation of the best writers of antiquity.

We have observed, that “I Tre Tiranni” probably suggested to Giovan Giorgio Trissino, the first idea of writing a comedy in familiar blank verse; but in rejecting the prologue<sup>5</sup>, and introducing the chorus in his “Simillimi,” he took for his model the Old Comedy; and in the construction of his fable, he seems to have imitated the intermediate species. In thus blending two different species, Trissino produced an equivocal kind of drama,—a thing to wonder at, rather than admire<sup>6</sup>. Nor did it indeed find admirers,—

<sup>4</sup> Ital. Lib. p. 105.

<sup>5</sup> Vi lo ancora secondo il costume de gli antichi Greci levato il prologo, et ho fatto narrare lo argomento a le prime persone che in essa parleranno, il che par, che piacesse a Terenzio nostro. *Ded. al Card. Farnese.*

<sup>6</sup> Of this species is the *Desiderio e Speranza Fantastici* of Cino di Pistoja. *Ven.* 1607, duod.—“dove si scorge la falsità delle cose mondane, ed il modo di poterle schivare.” In the prologue, the author says he

imitates the ancient poets at a respectful distance,—“con stile remoto.” This moral drama, which consists of 334 pages, seems better calculated to exercise the patience, than improve the mind or morals, of the reader. G. B. Araldo, also, in his *Ingratitudine, Fior.* 1559, affects to give a new species of drama,—

Ella non è Comedia, farsa, o festa,  
ma un modo così da recitare  
più natural ch’ il ciel saper ci presta.

at least it found, I believe, no imitators, though the restoration of the chorus to comedy would seem to be recommended by Horace<sup>7</sup>, the great *arbiter elegantiarum* of antiquity. If Plautus were to claim his own property in this piece, little would be left for Trissino but the choruses; for it is, in fact, the "Menæchmi" of the Latin poet, altered à l'*Aristophane*<sup>8</sup>. This, however, is honestly acknowledged by the author himself, in his dedication to cardinal Alessandro Farnese<sup>9</sup>.— Of the versification, the invective against the lawyers shall serve as a specimen, as it seems to illustrate the assertion of the poet's biographers, that he was a deep sufferer from litigation, and

<sup>7</sup> *Art. Poet.* l. 284. It would seem, however, that Trissino thought the chorus a necessary part of comedy. "A far la commedia," says he, "ch' abbia perfezione, si convien rappresentarla ne la scena, onde vi si ricerca, il coro, e la melodia." *Della Poet. la sesta divisa.*

<sup>8</sup> Laonde avendo tolto una festiva invenzione da Plauto, vi ho mutato i nomi, et aggiuntevi persone, et in qualche parte cambiato l'ordine, et appresso introdottovi il coro, &c. What Trissino acknowledges to have done, Shakespeare did in his *Comedy of Errors*.

Riccoboni, having observed that the *Menæchmi* of Plautus, "en tout tems ont suffi aux poëtes comiques modernes pour leur donner matière suffisante pour en faire une comedie parfaite et remplie," adds, that the great difficulty which attended the representation of this piece on the modern stage, where the mask is proscribed, lay in the impossibility of finding two actors to personate

the brothers, whose resemblance to each other should be so perfect as to render the intended deception probable. But this difficulty was obviated by Cecchi, who, in the stage-directions to his *Moglie*, (a drama compounded of the *Menæchmi* of Plautus and the *Andria* of Terence) says, "che uno stesso Strione può recitare il personaggio di Alfonso, e quello di Ricciardo, cambiando solo l'habito." Riccoboni supposes "que cette facilité de faire représenter les deux personnages par une seul acteur, est prise entierement de la comedie de la *Moglie* del Cecchi, qui est le seul qui l'aye pensé." "Les comediens," he continues, "ont encheri sur la matière en doublant l'Arlequin aussi." *Tom.* ii. p. 254. The first edition of the *Moglie* appeared in 1550. All the comedies of Cecchi were published together. *Ven.* 1585.

<sup>9</sup> Così ne la commedia, ho voluto servarne il modo di Aristofane, cioè de la commedia antica.

feelingly alive to its many vexations<sup>1</sup>. These lines, out of tenderness to the profession, I shall not translate.

O maledette sian tutte le liti,  
 Tutti i garbugli, e tutti gli Avvocati,  
 Nati a ruina de l'umane genti,  
 Che si nutriscon degli altri disconci;  
 Difendendo i ribaldi con gran cura,  
 E opprimendo i buoni; che i scelerati  
 Gli son più grati, e di maggior guadagno:  
 Nè cosa alcuna è scelerata tanto,  
 Che non ardiscan ricoprirla, e farla  
 Rimanere impunita da le leggi,  
 Di cui son la peste, e la ruina.  
 Sono rapaci, e fraudolenti, e pieni  
 D'insidie, di perjuri, e di bugie,  
 Senz' alcun vergogna, e senza fede,  
 Servi de l'avarizia, e del danaro.  
 Mentre che stato son sopra 'l palazzo  
 Quasi tutt' oggi in una lite lunga  
 D'un mio parente, l'avvocato avverfo  
 Tanto ha ciarlato, &c. &c.

The chorus concludes the piece with a *plaudite*, in the manner of the Roman comedy.

O spettatori, poi ch' avete udita  
 Questa commedia, alcun di voi non pose  
 Le palme, e lodi quel che la compose.

The chorus in this piece is composed of sailors, who, we learn from the author's "Art of Poetry,"

<sup>1</sup> *Hist. Mem. on It. Trag.* p. 34.

were to be ranged on the stage in six files, each file consisting of four persons.

VIII. HAVING attended the slow progress of the drama in Italy during the fourteenth and fifteenth centuries, it now remains to give a succinct account of such of the reigning princes and illustrious families as cherished this enchanting art while yet in its infancy ; and to notice the academies instituted for its promotion, occasionally enumerating, or briefly analysing, as we proceed, the most celebrated Italian dramas that appeared in the period under review.

Although Lodovico, detto Il Moro, began his bloody, yet brilliant, administration, by decapitating Cecco Simonetta, the Mecænas of the court of his predecessor Francesco Sforza, the arts in general, but that of the drama in particular, have great obligations to this ambitious prince. After re-establishing, on the most liberal foundations, several of the public schools of Lombardy, and enticing to his court, by his unbounded munificence, some of the most learned professors of the age<sup>2</sup>, he erected in Milan, in the year 1491, a theatre, on the model of the ancient Roman theatre. As this is allowed to have been the first

<sup>2</sup> Corrio, *l'Hist. di Milano*, Pad. 1646, p. 882.

permanent theatre in Italy, it is to be regretted that neither the exact plan, nor the name of the architect, has reached us.—But the arts did not long enjoy the patronage of Lodovico. Soon after the erection of this edifice, the sceptre, which he had usurped, was wrested from his bloody hand, by Lewis XII. of France, and the remainder of his days were passed in unregretted captivity in the castle of Loches.

Lodovico's passion for theatrical amusements was probably inspired by his kinsman, Ercole I. duke of Ferrara<sup>3</sup>, who not only promoted, but cultivated, the dramatic art. Under the direction of Ercole Strozzi, the accomplished and unfortunate son of Titus Vespafiano<sup>4</sup>, this munificent prince erected, in the year 1486, a temporary stage on a tribunale<sup>5</sup>, in the court of the ducal palace of Ferrara, for the representation of a version, in terza rima, of the “Menæchmi” of

<sup>3</sup> The third theatrical exhibition in Ferrara, was represented in the presence, and for the gratification, of Lodovico. *El. It.* i. p. 402. It would seem that Ercole occasionally lent the actors in his service to Lodovico. In 1493, says Tiraboschi, Ercole went to Milan to see certain comedies performed by the actors of his own court.

<sup>4</sup> He was assassinated (1508) by a jealous rival, who aspired to the hand of his Torella. Varillas accuses the duke, his master, of this assassination, but produces no authority. The attachment of Ercole to Torella seems to be the ground of this accusation. The secret aspiration of

Strozzi to the affections of Ercole's sister might have sharpened the dagger.

<sup>5</sup> An Italian friend supposes that the word *tribunale*, in this place, means a “tavolato costrutto di moltissimi pezzi di legno.” From a passage in *Orl. Inn. lib. ii. s. 20. f. 13.* it would seem that a *tribunale* was sometimes a seat covered with a canopy. On other occasions, it represented a castle, upon the battlements of which the stage was erected, or the audience seated. *Tiraboschi, Stor. della Poet. It.* ii. p. 297. *Lond.* 1803.

<sup>6</sup> *I Menæchmi, Ven. presso il Zoppiino 1530, in 8vo, senza traduttore.* “Questa,” says Zeno, “fu la prima

Plautus, which, according to Apostolo Zeno, was partly, if not wholly, executed by the duke himself<sup>7</sup>. This stage, which is said to have cost one thousand ducats, was constructed of wood, and open at the top<sup>8</sup>. The scenery represented some houses, and a sea-port; and a barge, with sails and oars, passed, during the performance, across the stage. On the opposite side of the court, immediately over the chapel, a platform was raised, upon which were seated the duke and duchess, with their attendants. The representation, says Zambotti, the chronologist of Ferrara, lasted to the Ave Maria; but as he does not inform us when it commenced, we cannot ascertain the time of its duration. On the same stage, in the following year (1487), was represented the "Cefalo," a dramatic pastoral, in ottava

favola rappresentata nel teatro nuovo del duca Ercole I." *El. It. i. p. 402.* The elder Batista Guarini commemorates the representation of this piece (at which he was present) in an epigram, which bears the following title: *Ludi scenici Ducis Herculis, in quibus Plauti fabula Menachmi acta fuit.*

Plautini manes, numeri guadet sa-  
lesque,  
Cum simili exulta fratre Menech-  
me tuo.  
Quæ fuerat Latii olim celebrata  
theatris,  
Heculca vobis, scena revixit ope.

<sup>7</sup> *Lett. t. iii. p. 160.* This affirmation of Zeno seems to have been too hastily hazarded; for Giraldi, who had been a retainer of the house of

Este, and was well acquainted with its private history, says, "non ha-  
veva il duca Hercule lettere latine." *Cef. di Ferr. p. 134.*

<sup>8</sup> Tiraboschi mentions an occasion on which the performance was interruped by a shower of rain.

<sup>9</sup> The *Fabula di Cefalo* and *la Piscbe* of the same author, were published together at *Ven. 1518*. When M. Landi, speaking of this drama, says, "Ce drame est pastoral, et le premier de cette espace," *tom. iii. p. 245*, he seems to forget that the *Orfeo* of Politiano was written and represented at Mantua in 1472. Gibbon, either from ignorance or inadvertency, says, that it was in the court of Ferrara the pastoral comedy was invented,—he should have said, perfected.

rima, and in five acts, by Niccolo Visconti da Correggio, a nobleman equally distinguished in letters and in arms. And on the same stage, and before the same audience, were exhibited a prose version of the "Miles Gloriosus" of Plautus, by Celio Calcignini, and a translation, in terza rima, of the "Amphitruo" of the same poet, by Pandolfo Collenuccio, author of "Joseph," a sacred drama, written at the desire of Ercole. Besides these dramas, the "Pamphila"<sup>3</sup> of Antonio da Pistoja, and several other pieces, as well originals<sup>4</sup> as translations, were presented before this prince. And we are told by Giraldi Cinthio, that the ruling passion of Ercole prevailing to the last, he had appointed the very day on which he died, in the seventieth year of his age, for the exhibition of a new comedy<sup>5</sup>. But the theatre of this prince derives its chief celebrity from the representation of the "Timone" of Matteo Maria Bojardo, count of Scandiano<sup>6</sup>,

<sup>1</sup> Ven. 1530. Crescimbeni speaks with contempt of the poetical talents of Collenuccio,—“egli non si alzava molto da terra,” says he. *Tom. iii. p. 307.* According to Varrillas, he resembled the Zimri of Dryden: he

*Was every thing by flarts, and nothing long.*

Like his contemporary and friend, Ercole Strozzi, Collenuccio's fate was melancholy,—he was strangled in prison by Giovanni Sforza, who then reigned in Pesaro.

<sup>2</sup> Ven. 1564.

<sup>3</sup> Hist. Mem. on Ital. Trag. p. 12.

<sup>4</sup> It appears from the letters of Bembo, that in the year 1499, the *Trinummus* and *Panulus* of Plautus, and the *Eunuchus* of Terence, were publicly performed at Ferrara before numerous spectators, with great applause. *Pam. Ep. lib. i. op. 18.*

<sup>5</sup> Comm. delle Cose di Ferr. p. 137, *Fior. 1556.*

<sup>6</sup> The first edition of this comedy appeared in octavo, “senza nota d'anno, luogo, e stampatore.” The second edition has the following title and colophon: *Timone, Comedia*

the illustrious precursor of Ariosto, in ‘*the fairy-way of writing.*’ However slender the merit of this piece, when considered critically, may appear, the exalted rank which its author justly holds in the republic of letters, intitles it to our particular notice.

Though it is modestly declared in the title-page, that this little drama is a translation of the *Timon* of Lucian, the four first acts only are translated from, or rather may be said to be, a dramatic paraphrase of certain parts of that celebrated dialogue. In the fifth act, the author indulges freely his own invention, and borrows incidents from Plutarch. All this, however, will best appear from the following analysis.

del magnifico conte Matheo Maria Boyardo de Scandiano, tradueta de uno dialogo de Luciano a complacentia de lo Illusterrimo principe signore Hercule Eistenfe, duca di Ferrara.—At the end,—Qui finisce una commedia detta Timone tradueta de uno dialogo de Luciano per el magnifico condam Matheo Maria Bojardo, stampata in Scandiano

per Peregrino di Pasquale e Gasp. Criuello da Scandiano. Regnante el magnifico conte e cavaliero Miserere Zanone Bojardo conte de Scandiano, de Casalgrand, de Aceto, Sc. M. 500 adi 12 fev. in 4to. A third edition appeared in Ven. 1504. To this edition is subjoined, *Sappho Pbaoni, interprete Jacobo Philippo de Pelliibus Nigris Troiano.*

## TIMONE.

TIMON and LUCIAN enter together. The latter turns to the audience, and assures them, that the comedy which is now about to be represented, had never been seen by

*Roma triomphante  
Nel tempo antiquo de li imperatori.*

And adds, that he, a native of Greece, is that day, by the benignity of the sovereign of Ferrara, converted into an Italian.

*Di Greco hoggi mi fece Italiano.*

He then informs the spectators, that he was sent to detail the argument. This task being performed, he retires.

## Act I.

Timon, who remains, begins to dig. After a little while, he pauses,—then, looking towards heaven, utters bitter complaints against mankind in general,—accuses Jove of neglecting to punish the wicked, attributing his remissness to the soporific influence of the mandragola<sup>7</sup>.

<sup>7</sup> Bojardo, who was one of the best Greek scholars of his day, seems to have understood this passage in the same sense in which it struck

Credo sei di mandragora pasciuto,  
Che in ogni tempo ti trovo a dormire.

He complains, that he, who had formerly been so much respected, and had lived in such splendour, at Athens, was become an outcast, and neglected, like an inscription upon a broken monument.

Hor son fugito come un monstro rio.  
Come a lettere de una sopoltura  
Qual per vecchieza è rotta ne la strata,  
Ciaschun trapassa e di guardar non cura.

Jove hears his complaints, and descends on a neighbouring mountain, accompanied by Mercury. The curtains of above open, (*le cortine del cielo se aprino*, say the stage-directions) and Jove, with Mercury, appear. Jove asks, who is that hairy, dirty wretch, that cries so loud, and in so frantic a manner? I presume, says he, from his audacity, that he must be one of that sect of philosophers, so remarkable for impudence and loquacity. Mercury informs him, that he now beholds Timon of Athens, who had formerly sacrificed hecatombs in his temple; and adds, that he owes his present misery to his boundless prodigality. Jove is moved to compassion, and

Gravius. Vid. Murphy's *Lucian*, note (†) on the *Timon*. Dryden and his coadjutors interpret it differently; at least they make no mention of, or allusion to, mandrake. Their words are, " thou sleepest perpetually, as if thou hadst taken a large dose of opium."

desires Mercury to go in quest of Platus<sup>8</sup>, and bring him, with a store of wealth, to Timon's relief. We are then told that Mercury leaves Jove sitting (*in sedia*) on the mountain, and, walking along the upper part of the stage (*caminando per el proscenio superiore*), tells the audience, that Jove, wearied by the complaints of Timon, has ordered him to go in quest of the God of Wealth, whom he knows not where to find, as he usually resides with the wicked, or the worthless, part of mankind, with whom, says he, we gods are not acquainted.

Che habita el più cum la cativa gente,  
Qual cum noi Dei non ha dimesticheza.

Timon, observing the approach of night, determines to retire to rest, and describes his hut, near a fountain, behind the mountain (Hymettus) upon which Jove is seated.—We are then told, that when Timon has passed the mountain, the curtains close, and the first act concludes.—*Come Timone ha passato el monte, le cortine se chiudeno.*

<sup>8</sup> Boyardo drops the names of Plutus and Thesaurus, and uniting both those ideal personages, shadows them under a female form, which he calls Ricchezza,  
— va Mercurio e mensa la Ricchezza  
E fa che Ella, &c.

In order to prevent circumlocution and avoid ambiguity, I shall use the name of Platus throughout my analysis, whenever I shall have occasion to mention the Ricchezza of my author.

## Act II.

The stage-directions say, that all this act passes in the *scena superiore*, by which Hymettus, the mountain upon which Jove is seated, is meant. Mercury returns, and introduces to his master,

Richeza de arroganza piena.

Plutus with arrogance replete.

A long dialogue ensues, in which Plutus assures Jove that it would be in vain for him to essay to tempt Timon, who had spurned him from him with scorn. Jove's choler rises, and he desires the god to be silent, and obey. Plutus, however, continues to expatiate on the use and abuse of his favours. At length he departs, accompanied by Mercury, who is desired by Jove to bring smiths from Monte Gibello, to sharpen his thunderbolts. The gods, as they travel together, beguile the way with '*various chat*,' in the course of which Plutus reveals the arts by which he imposes on mankind.

## Act III.

Timon, looking on the ground, which he had been digging, expresses a wish that he could plant it with that herb which is most noxious to man. Mercury and Plutus enter. The latter

observing Timon digging, inquires who he is.— Mercury satisfies him. Poverty <sup>9</sup>, who is discovered by the travelling deities, attendant on Timon, finding that Plutus is come to visit Timon, fears he will render vain all the useful lessons she had given him. Mercury desires her to depart. “ I will go,” says she, “ but who will receive me? All fly my presence. But Jove commands, and I obey.”

Jo ne andero, &c.

Timon asks who these mad people, (*gente lunatica*) who come to molest a poor labourer, are, and threatens to fling a stone at their heads. They intreat he may not injure them, and acquaint him with their being messengers from Jove. He cares not, he says, whence, or from whom, they come, and declares they shall not remain, observing, that he will teach that blind lady (alluding to Plutus under a female form) to trot, though, if he may judge from her appearance, she is not used to dancing.

E questa ciecha che io non la conosco,  
Ma non deve esser troppo usata a danza, &c.

Plutus is frightened, and about to fly; but Mer-

<sup>9</sup> This is not the first time that Poverty made her appearance on the stage: she and Luxury deliver the prologue to the *Trinummus* of

Plautus; and we find her amongst the dramatis personæ of the *Plutus* of Aristophanes.

cury interferes, and prevails on Timon to grant them an hearing. Plutus offers his favours, and employs many powerful arguments to induce him to accept of them. But he continues inflexible, and Mercury departs. Plutus then apostrophizes Thesaurus, (*Dio thesoro occulto*) and defires him to meet the spade of Timon. Timon digs and finds gold. Delighted at the discovery, he resolves to enjoy this unexpected treasure; and, with this view, he will, he says, build a tower, which shall cover the spot where it was found, and live therein secluded from the world. He will, he continues, shun all mankind, and assume the denomination of Misanthrope (*Misan-tropo me steffo appello*). He then determines to pass the mountain, and seek for some place in which to hide his gold.

## ACT IV.

Fame enters. After informing the audience who she is, and how swift she flies, she says, that she heard Timon had discovered gold,—a circumstance which, he vainly hopes, she will not proclaim; for she tells all she knows. When she departs to spread the news, Timon appears, complaining of the misery attendant on the care of wealth, and resolves to conceal his treasure under a large stone, and not even minister any part of it, to extricate his son Philocles from his

difficulties. He sees some people approaching, one of whom he knows to be Gnathonides, the poet. Gnathonides meets him with a flattering salutation, to which Timon rudely replies. The poet endeavours to soften him, by saying, that he brings him a dithyrambic ode.

Io te ho portato uno canto adythirambi, &c.

He threatens to strike the poet, who departs. Philiades then enters. Timon upbraids him with ingratitude, and he also departs. Demeas is not better received. Observing Thrasycles, the philosopher, he says, his thick beard and melancholy visage give him the appearance of a triton. This glutton, who is always preaching abstinence, he calls a sack without a bottom, (*sacbo senza fondo*) and relates, that one evening, when he supped with him, the page who attended was weary with carrying him drink. The philosopher recommends it to Timon, either to throw his gold into the sea, or distribute it amongst the poor; because

el suo possessor non fa contento.

The wealthy never are content.

Timon strikes him, and he flies.

## Act V.

Auxilio<sup>1</sup> (an allegorical personage, that seems, like Fame, in the preceding act, to supply the office of the chorus) opens this act with an address to the audience, saying, that they ought to rise and salute him with uncovered heads, as he is ever ready to aid those who stand in need of assistance. His motive, he continues, for coming to them, is to assist them in understanding the following act, of which he proceeds to deliver the argument. Timon having given a certain portion of his wealth to his son, Philocles, affects to feel the approach of death, and calling his son to him, gives him a sealed letter, which he desires him, on no account, to open; but, at the expiration of ten years, to bring or send it to his sepulchre. He is afterwards borne to his tomb, without lights, in a dark night. After this detail, Timon appears watching his wealth, and complaining of the misery attendant on such a charge. Philocles being thrown into prison for debt, recollects the letter, and sends his servant, Parmenio, with it to the tomb. Parmenio, accompanied by Cyrus, meets Timon at the sepulchre, and a long scene ensues, in which Cyrus thus defines a freeman.

<sup>1</sup> This character was evidently borrowed from the *Cistellaria* of Plautus, in which a god, called

Auxilium, is introduced (Act. i. sc. 3.) to unfold the plot of the comedy.

Libero è quel che a se solo obedisse,  
 Che strengie il freno a la cupiditate  
 Ne la avaritia el pongie come io diffe  
 Non teme el sciemo de la povertate,  
 E non estima el colmo de la riccheza,  
 Ne per fortuna cangia qualitate ;  
 Non cura infamia, e la fama despreccia,  
 Se me trovi uno a tal modo sincero,  
 De Libertate io te daro certeccia.

That man is free whom reason only sways,  
 Who rules his passions with a steady rein ;  
 Not led by love of gold thro' miry ways,  
 Nor scar'd by want with all her haggard train.  
 Not wealth's proud eminence he longs to climb,  
 Nor shifts with fortune his camelion mind ;  
 Praise and dispraise, alike unheeded, chime  
 On his purg'd ear, to nobler themes inclin'd.  
 Shew me that man, and I will point to thee  
 The vassal of the gods and genuine Liberty.

\*

With this definition Timon is much pleased, and expatiates on it,—then drives Parmenio and his companion away. He then tells the spectators, that he would most willingly lend any of them, who might wish to hang themselves, the cord that binds his waist. Having made this offer, he departs. Auxilio returns,—relates the fate of the vase which contained Timon's wealth, and concludes the piece with saying,

A Dio vi lasso e lui richi vi facia.  
 To God I leave ye, may he bounteous prove !

THIS little piece, like Shakespeare's play on the same subject, affords a very powerful warning against that ostentatious liberality which scatters bounty, but confers no benefits; and buys flattery, but not friendship\*. It will not, however, raise Boyardo to an exalted rank amongst the early dramatic writers of his country. With humorous fallies it certainly abounds; but we seldom discover in it the magic hand that raised the gorgeous epic fabric upon the loves and warlike feats of the paladines of the court of Charlemagne. Though divided into acts and scenes, there is no regularity of construction in the fable. Unity of place is observed, but unity of time is grossly violated. The mountain upon which Jove descends remains throughout the the whole progresf of the action; nor do we ever lose sight entirely of the retreat of Timon; for Mercury and Plutus, who are supposed to perform a long journey, only wind round the mountain, in the presence of the audience. The suspension of the fable, while Auxilio addresses the spectators, is one of the vices of the Old Comedy. And Timon's appearance, after abiding ten years in the sepulchre, is a shocking violation of the unity of time. But as the author modestly calls his comedy a translation of a dialogue of Lucian,

\* Dr. Johnfor.

it should not be treated with the severity of criticism, nor judged according to the rigorous letter of the dramatic laws.

From this drama, two conclusions may be drawn in regard to the state of the theatre of Ferrara in the time of the author. 1. That the scenes were not moveable. 2. That the *tela*, or curtain, then in use, was not an entire piece, (as in the present day) but divided into two parts, which opened and exposed the stage <sup>3</sup>.

1. If the scenes had been moveable, the journey of Mercury and Plutus would not, it may be presumed, have been performed in the presence of the audience.

2. And when we are told that the curtain opens, we naturally conclude it was divided into two parts, like the *adorno* of the early Spanish stage, and attached by rings to a rod, or an extended cord drawn tight, along which it was occasionally led in different directions; or perhaps it was so hung as to admit of its being drawn up in a festoon. This latter mode of disposing of the curtain certainly prevailed in Florence when

<sup>3</sup> El adorno del Theatro era una manta vieja, tirada con dos cordeles de una parte à otra. Vid. *Prolog. to El Gallardo Espanol* of Cervantes, in which several other very curious particulars of the early Spanish stage may be found.—It is deserving remark, that in the stage-directions of *The first day's entertainment*, exhibited at Rutland-house by Sir William

Davenant, soon after his return from the continent, we are told,—"the curtains are drawn open,"—"the curtains are closed;"—a practice which seems to have been immediately discontinued on the English stage, and never after revived. *Works of Sir W. Davenant, Lond. 1673, fol. p. 358, 359.*

“ *Le Nozze degli Dei* ” was performed in 1637, on occasion of the marriage of Ferdinand II. duke of Tuscany, with Vittoria princess of Urbino. Yet Bojardo’s immediate successor, Ariosto, gives us a different idea of the construction of the stage-curtain, in the following passage in the “ *Orlando Furioso*, ” where Melissa’s reception at the romantic castle of Trifano is described,—

al zader de le tortine suole  
Parer, fra mille lampade, la scena<sup>4</sup>.

From this it would seem, that the exposition of the stage, with all its lights and scenery, was the immediate consequence of the *fall* of the curtain; but how it was disposed of after, during the representation, does not appear, nor can I conceive, unless by supposing it was received in a groove, or that it continued to lumber the stage, till it was raised again. It is the opinion of a friend deeply skilled in the construction of theatres, “ that the Italians, perhaps, used the same word to express the drop-scene and the curtain,

<sup>4</sup> See the frontispiece to the edition of this drama, printed *In Fir. per Amad. Maffi, e Lor. Lodi, 1637.*

<sup>5</sup> *Cant. xxxi. A. 80.* Probably misled by the practice of the English stage, none of the English translators of Ariosto seems to have rendered the passage in question faithfully.

When curtains be remov’d that all  
did hide. *Herrington.*

As when the curtain’s drawn away,  
&c. *Huggins.*

As when, the scene undrawn, &c.  
*Hood,*

though they might differ as to the application of the term<sup>6</sup>. The curtain, he continues, when raised, might open, or disclose the drop-scene behind it, exhibiting any required subject; but I cannot conceive, he continues, by what piece of mechanism it could be possible to disengage the curtain from the ceiling, with all the lines or cords by which it must be fastened to the pulleys; or how, from its magnitude, it could be contained in any trough on, or groove in, the stage; or what could supply its place, after the act or scene had been exhibited<sup>7</sup>."

<sup>6</sup> This is not improbable; for the drop-scene was evidently an improvement on the traverse of the early English stage; an awkward substitute for scenery, which might also have prevailed on the Italian stage at the same period. "Beside the principal curtains that hung in the front of the stage," says Mr. Malone, "they (the English) used others as substitutes for scenes, which were denominated *Traverses*. *Vid. Hist. acc. of the Eng. stage, (p. 199).* Perhaps the journey of Mercury and Plutus, in the comedy of *Ti-mone*, was performed under cover of a traverse.

<sup>7</sup> The ingenious conjecture of my friend seems to receive further support from the practice of the Italian stage at a subsequent period, as described by Marino. In his account of the representation of the tragedy of *Attheone* in the *Adone*, he says,

Et hor che per cacciar dal veder  
prato  
Il Thebano garzone il più retira,  
Tosto che sù 'l gran vertice forato  
Il ferrato baston mosso si gira,  
Cangia site la scena, e l'apparato

In altro aspetto trasformar, si mira;  
Et al cader de la primera tela,  
Diferenti apparenze altriui rivelar.

*Gant. v. fl. 131.*

Vasari, in his minute and interesting description of the *Apparato per le Nozze del principe D. Francesco di Toscana*, mentions the fall of the curtain at the commencement of the comedy: "Al cascar della tela," says he, "scoprendersi la luminosa prospettiva ben parve, che il Paradiso con tutti i cori degli angeli fi fusse in quello istante aperto; la qual credenza fu meravigliosamente accresciuta da un suavissimo e molto maestrevole, e moltò pieno concerto d'istrumenti, e di voci." *Tom. vii. p. 338.* In closing this description, I am induced to observe, that such a brilliant scene bursting suddenly on the view, amidst a full chorus of vocal and instrumental music, must have seemed to realize some of the most splendid fictions of the Gothic romance. While we are admiring the celestial visions of Milton, we should recollect that his radiant fancy sometimes fed on such scenes during his Italian tour.

I shall close this digression with the whole stanza, of which I have just quoted a part, in order to shew the splendour of scenic decorations at this early period of the Italian stage.

Quale al cader de le cortine fuole  
 Parer, fra mille lampade, la scena.  
 D'archi, e di più d'una superba mole,  
 D'oro, e di statue, e di pitture piena.

Thus, at the curtain's gradual fall, we spy,  
 Amidst a thousand lamps, a prospect fair,  
 Triumphal arcs, proud piles that threat the sky,  
 Statues, and fretted gold, and pictures rare.

\*

This dazzling splendour of a "*mille lampade*" probably prevailed so late as the time of Ingegneri; for we find him proposing a mode of concealing from the spectator the source of the light intended to illuminate the scene, and recommending, at the same time, to place the lamps, and chandeliers, or branches, in such a situation as would preclude the possibility of their impeding the ingress and egress of the performers. Let the lights, says he, be suspended from the ceiling, and a shallow fringe, suitably ornamented, drop in front, in order to conceal them from the audience. And this, he adds, may be done without injury to the scenic illusion, or the ap-

pearance of the stage in general<sup>8</sup>. It is also the opinion of the same writer, that a general obscurity should prevail in every part of the theatre, except the stage<sup>9</sup>.

From this digression we shall proceed to the author by whose drama it was occasioned.

Matteo Maria Bojardo, count of Scandiano, was born about the year 1434, in Fratta, according to Mazzuchelli; but Barotti and Tiraboschi, with more appearance of probability, suppose this event to have taken place in Scandiano, a fief of the house of Bojardo, whence Matteo Maria derived his title<sup>1</sup>. He was the son of Giovanni Bojardo, and of Lucia Strozzi, sister of the celebrated Tito Vespasiano. Where he acquired the rudiments of his education does not appear; but we find that he was removed, at a very early period of life, to the university of Ferrara, where he was placed under the immediate care of Socino Benzi<sup>2</sup>. Here he enjoyed the in-

<sup>8</sup> *Della Poef. rappresent.* p. 65. *Ferr.* 1598.

<sup>9</sup> *Ibid.* The general obscurity which has so long prevailed, and still continues to obtain, in the Italian theatres, probably owes its origin to the suggestion of Ingegneri.

<sup>1</sup> *Tiraboschi*, tom. vi. p. 934. "My curiosity," says Baretta, "carried me once in my youth to visit Scandiano, the birth place of Bojardo, who, amongst our poets, was, in my opinion, the most richly endowed with the rare gift of invention. Scandiano," he continues, "is a poor town,

in the duke of Modena's dominions, but a place of some consideration in Bojardo's time, as it was then the chief place of a small absolute sovereignty, descended to this poet by a long series of ancestors, who called themselves counts of Scandiano." *Acc. of Italy*, vol. ii. p. 236.

<sup>2</sup> Bojardo was not the only dramatic poet who received his education under Socino Benzi: Giraldi, to whom (as I have elsewhere endeavoured to shew, *Hist. Mem. on Ital. Trag.* p. 76) the drama had many obligations, was also his pupil. Giraldi

struction of Guarino Veronese<sup>3</sup> in the Greek language, which he continued, during the remainder of his days, to cultivate with great ardour and success. Of his profound skill in this language, his translations from Lucian, Herodotus, and Xenophon, are existing monuments. In 1469, he was sent, with other nobility of the court of Borso, to meet the emperor Frederic III. and conduct him to Ferrara, whither he was repairing to visit Borso, whom he had, a few years before, created duke of Modena<sup>4</sup>, out of gratitude for the hospitable and splendid reception he had experienced at his court. In 1471, he was again honourably distinguished by the amiable and munificent Borso. On receiving an invitation from Paul II. to repair to Rome, in order to receive, at the hands of his holiness, the ducal

has evinced his gratitude to his master, by making the *abre* of the house of Benzi in his *Comm. delle Cose di Ferr. Fior. 1556, p. 150—151.*

<sup>3</sup> Guarino closed his erratic life in 1469, in the Greek professor's chair in the university of Ferrara. He had been a pupil of the celebrated John of Ravenna. Having finished his Latin studies under this great man, he undertook a voyage to Constantinople, for the express purpose of reading the Greek classics in the school of Manuel Crysoloras. One of his biographers relates, that he was so much affected by the loss of a chest full of books that he had collected during his residence at Constantinople, which perished in a shipwreck, that his hair became grey in the space of a single night. Is it to be wondered at that

the instructions of so profound a scholar, and so enthusiastic an admirer of the literature of Greece, should sink deep into the mind of Bojardo! Guarino was the founder, in Ferrara, of the Guarini family; a family highly distinguished in the republic of letters, and endeared to the lovers of the drama by the *Pastor Fido*.

<sup>4</sup> The account of this investiture, by a modest and anonymous author, while it evinces the wealth, the splendour, and the politeness, of the court of Borso, justifies the assertion of Gibbon, that the crowns, the mantles, and the sceptres, used in these ceremonies, were second only to the majesty of kings. *Hist. of the House of Este, Lond. 1681, p. 191.* *Antiq. of the House of Bruns. sect. 3.*

crown of Ferrara, Borso added Bojardo to his train on this occasion. This train, which consisted of five hundred gentlemen, the chamberlains and pages of the court, one hundred menial servants, and one hundred and fifty mules, were clothed, according to their degree, in brocade, velvet, or fine cloth: the bells of the mules were of silver; and the dresses, liveries, and trappings, covered with gold and silver embroidery. Having assisted at the pompous investiture, he returned from Rome, in 1472, and retired to Scandiano, where he married Taddea Gonzaga, of the family of the counts of Novellara. Borso dying soon after his investiture, he was succeeded by his nephew, Ercole I. who, inheriting the passion for letters which had so long distinguished the family of Este, invited Bojardo to his court, and honoured him with the most flattering reception. "In the court of duke Borso and his successor," says Gibbon, "Bojardo, count of Scandiano, was respected as a noble, a soldier, and a scholar." A treaty of marriage being set on foot between Ercolo and Eleanora of Arragon, daughter of the king of Naples<sup>5</sup>, Bojardo was nominated

<sup>5</sup> While Eleanora, on her way to Ferrara, paused in Rome, the Festa di S. Susanna was exhibited, for her gratification, by the Florentine actors in the service of Cardinal Riaro, in the piazza de' Santi Apostoli, which, says Tiraboschi, the cardinal "fece coprire, e fece certi tavolati intorno alla detta piazza con panni di arazzo, e tavole a modo di una loggia e corridore; et anche sopra lo porticale di detta chiesa fece un'altra bella loggia tutta ornata, et in que tavolati fu fatta la Festa." *Stor. della Poes. It. tom. ii. p. 290. Lond. 1803.* I refer with pleasure to this

by the duke to conduct his intended bride to Ferrara. In the state-paper which contains his appointment, he is called *clarissimum et insignem virum*, by the duke, who bestows on him, in the same paper, other epithets equally flattering. This gracious earnest of the duke's favour, was followed by an appointment to the government of Reggio, from which he was removed to the more honourable and lucrative office of Capitano of Modena. But he did not long enjoy this exalted situation. Addicted to pleasure, and devoted to his muse, he neglected the duties of his office, and merited, if he did not suffer, the displeasure of his patron. In 1494, he retired to Reggio, where he died, on the night of the 21st of December, in the castle of that city, a venerable edifice, within whose walls, about twenty years before, Ariosto had been born<sup>6</sup> ;—an event which, by a secret and insensible operation on the mind of the Homer of Ferrara, might have irresistibly impelled him to the source whence the “Orlando Furioso” flowed,—the *fonte, onde poi è uscito il Furioso*<sup>7</sup>, are the words of Gravina, speaking of the “Orlando Innamorato.” As the cause of Bojardo's death is not mentioned by any

correct and elegant re-publication of the most interesting part of Tiraboschi's elaborate work.

<sup>6</sup> Ariosto's father, who had been in his youth a companion of Borso, and after that majordomo to Ercole

I. was Bojardo's predecessor in the government of Reggio. It was while he filled that office the poet was born (1474) in the castle.

<sup>7</sup> *Rag. della Poet.* lib. ii.

of his biographers, Fancy may attribute it to the shock which his exquisite sensibility received on hearing that the French armies had entered Italy, and were spreading death and devastation before them. The effect which this intelligence had on his feelings, appears from the abrupt manner in which he breaks off, in a very interesting narrative, in lib. iii. cant. 9. of his "Orlando Innamorato."

Mentre ch'io canto gli amorosi detti  
 Di queste donne da l'inganno prese,  
 Sento di Francia riscaldarsi i petti  
 Per disturbar d' Italia il bel paese.  
 Alte roine con rabbiosi effetti,  
 Par che dimostra il ciel col fiamme accefe,  
 E Marte irato, con l'orrida faccia  
 Di qua, e di là, col ferro ne minaccia.

Thus, while indulgent to the amorous vein,  
 I sing those nymphs, entrapt in Cyprian snares,  
 Lo ! proud ambition fires the Gallic train,  
 And dreadful plagues for Italy prepares.

With red meteorous menace, heaven declares  
 The tempest brooding in the human breast,  
 And soon to burst abroad in wasteful wars,  
 While Mars, in bloody mail superbly drest,  
 His fiery falebion waves, and threatens East and West.

\*

Having thus given vent to his feelings, and painted the horrors of the coming storm, he expresses a doubt of his ever resuming the interrupted

tale,—the pen drops from his hand,—and, with the prophetic sigh which he breathed on closing the poem, his soul seems to have fled !

The remains of Bojardo were interred in Reggio<sup>8</sup>; but not a stone tells where the original artificer, or inventor, of the Gothic epic lies. Posterity, however, has been grateful to his memory; and he shares, with his great continuator<sup>9</sup>, the respect and admiration which the wonderful poem of that "heav'n-born genius" imperiously demands. The vigorous fancy of Bojardo, says Gibbon, "first celebrated the loves and exploits of the paladine Orlando; and his fame has at once been preserved and eclipsed by the brighter glories of the continuation of his work." By his wife Taddea, Bojardo had two sons and four daughters. His eldest son Camillo succeeded to the title and fief of his father.

The period in which Bojardo began his epic

<sup>8</sup> Tiraboschi was informed, that the remains of Bojardo were transported from Reggio, and deposited in the Rocca. But the M.S. which contains this account, and which is said to have been written by a priest who assisted at the removal, escaped the researches of the historian of Italian literature. The portrait of Bojardo may still be seen, according to Tiraboschi, in "un gabinete della Rocca di Scandiano." VI. p. 284.

<sup>9</sup> Before Ariosto took up the subject, a feeble attempt to complete Bojardo's plan had been made by Niccolò degli Agostini. His conti-

nuation, consisting of three books<sup>10</sup> was published at different times. The first book, with the original work, appeared at Ver. 1506. The last book, which was undertaken at the suggestion of the printer, was published in 1515. It does not seem that Niccolò, in the composition of his supplement, attended to the precept of Horace, *sapientium veritas*; indeed he acknowledges that the last book was written in ten days. It is hardly necessary to add, that the original work was newly verified, or rather travestied, by Francesco Berni.

poem is not known: it was probably during the enjoyment of the dignified case for which he was indebted to Ercolo I. According to Barotti, it was sung, canto by canto, in the court of that prince, whose hospitable board realized the 'feast of reason and the flow of soul.' It was thus Tigellius, at the table of Augustus, chanted, *ab ovo usque ad mala*, to the accompaniment of his tetrachord, the dithyrambic ode of *Io Baccbe*. The model which Bojardo followed is thought to have been the metrical romance of the bards of Provence. But Gravina refers the origin of his poem to a purer source,—*da molto più limpida, e larga vena trasse egli l'invenzione*<sup>2</sup>. He considers the "Iliad" of Homer as the archetype of the "Orlando In-

<sup>1</sup> *Hor. Sat.* iii. lib. i. The author of *Gondibert* honestly acknowledges, that "the reason that prevailed most towards his choice of the stanza in which that poem is written, and the division of the main work into cantos, was the hope that his poem (like the works of Homer ere they were joined together and made a volume by the Athenian king) might be sung at village feasts." *Lett. to Mr. Hobbes*. This hope has not, I believe, been realized; but the spirits of the epic poets of Italy still "wander in music." Baretti has preserved the air to which the poems of Ariosto and Tasso are, at this day, sung in Venice and in Florence. *Acc. of Italy*, vol. ii. p. 154, 175.

<sup>2</sup> *Della Rag. Post. Rom.* 1708, p. 180. This opinion of Gravina in regard to the origin, or rather the formation, of the *Orlando Innamorato*, seems to be adopted by Bishop Hurd,

and applied to later productions of the same kind. "There is," says he, "a remarkable correspondence between the manners of the old heroic times, as painted by their great romancer, Homer, and those which are represented to us in the books of modern knight-errantry." *Lett. on Chival.* p. 26. This just remark is confined to the epic poems of Ariosto, Tasso, and Spenser, which appear to have composed the Gothic library of this truly learned and ingenious prelate. Bojardo's poem he nowhere notices, though it was the broad and solid basis upon which the splendid structure of the *Orlando Furioso* was raised, and the model followed, with various success, by the succeeding artificers of the Gothic epic. The impression which this poem made upon the mind of Milton appears in *Par. Reg.* b. iii. v. 336—344.

namorato," observing, at the same time, that, in conformity to the taste of his age, the author substituted fairies and magicians for the gods and demi-gods of the Grecian mythology. But it was from Turpin he drew his subject; and the French and Spanish romances, which were the favourite study of the day<sup>3</sup>, probably supplied some of the embellishments, as well as many of the characters. It is asserted by Castelvetro, that several of the inferior paladins or knights were Bojardo's own tenants or vassals, whom he transferred from Scandiano to fairy-land<sup>4</sup>, where they support their real characters under feigned names, but bear no marks by which they can now be distinguished. Had the author lived to revise, polish, and conclude, this poem, he would, probably, have rendered it a work worthy the admiration of posterity<sup>5</sup>. With all its imperfections, however, it challenges our respect; it has, too, a claim on our gratitude; because (to borrow the words of Cervantes) " it was upon the invention of the renowned Mateo Bojardo, the christian

<sup>3</sup> *Prof. e Poef. del Conti.* t. ii. p. 233.

veral paintings which adorn the walls.—

<sup>4</sup> *Poet.* p. 212.  
<sup>5</sup> The *Orlando Innamorato* seems to have attracted notice soon after publication. It is thus glanced at by Galeotto, marquis of Carretto, a contemporary poet, in his *Tempio de' Amore*. When l'Accoglienza and l'Amicitia enter the temple of Love together, the latter points out the portrait of Bojardo among the se-

l'altra è del conte  
 Qual già canto d'Orlando, chimo in  
 vano  
 De Angelica crudel la bella fronte.

<sup>6</sup> It cannot but be matter of surprise, that no modern translation of the *Orlando Innamorato* has appeared. In the very rare version of 1598, the

poet, Lodovico Ariosto, weaved his ingenious web<sup>7</sup>." It is the opinion of Dionigi Atanagi, that Bojardo's genius was better calculated to excel in lyric than in epic poetry<sup>8</sup>; and he adduces, in support of his assertion, some of the lighter effusions of his muse. One of these we shall transcribe, and leave the reader to decide.

## SONETTO.

Canta un' angello in voce sì soave,  
 Ove Meandro il yado obliquo aggira;  
 Che la sua morte prende con diletto.

Lasciar l'usate ripe non gli è grave:  
 Ma con dolce harmonia l'anima spira:  
 Nè voce cangia al fin, nè muta aspetto.

L'onda del fiume il nuovo canto ammira:  
 Ed ei fra l'herbe frèsche a la riviera  
 (Perche nel suo gioir dogliz noa spera)  
 Segue cantando, ove natura il tira.

Così me tragge questa bella fera  
 A' volontaria morte, e dolce tanto,  
 Che per lei moro: e pur morendo canto.

language is too obsolete to afford pleasure to the modern reader. For this version we are indebted to Robert Tofte, who also translated *Two Tales out of Ariosto. The one in dispraise of men. The other in disgrace of women. With certain other Italian fables and proverbs.* Lond. 1597. Vid. Ritson's *Bibliog. Poetica*, Lond. 1802, p. 362.

<sup>7</sup> La invencion del famoso Mateo Boyardo, de donde tambien texiò su tela el Christiano poëta Ludovico Ariosto. *Don Quixote*, lib. i. c. 6. Dryden observes, that Tafio also

" borrows from the invention of Boyardo; and (he adds with severity) in his alteration of his poem, which is infinitely for the worse, he imitates Homer very servilely." *Ded. to the Sat. of Juvenal*. Tafio's obligations to Bojardo are also remarked by the late Mr. Warton.—" Many striking passages," says he, " which Tafio has borrowed from Bojardo, are unnoticed." *Poet. Works of J. Milton*, Lond. 1801, vol. v. p. 348.

<sup>8</sup> *Delle Rime di div. nob. poet. Tof.* Ven. 1565, Tav. t. ii.

Sweet sings the bird, how musically sweet !  
 Where smooth Meander winds his liquid maze,  
 No cold presages damp her tuneful lays,  
 Tho' in yon wave condemn'd her death to meet.  
 She grieves not, tho' no more she must survey  
 Those flowery borders where she sported long;  
 Softly she hails them with concluding song,  
 And breathes her soul in harmony away :  
 The unaccustom'd strain the waves admire,  
 And she that seems conducted by the muse,  
 Sails down the stream, instinctive to her doom.  
 So my Melissa's charms my song inspire,  
 And ev'n in death, the tuneful vein renews,  
 Although her pride condemns me to the tomb.

\*

Besides the "Orlando Innamorato," the comedy which we have analysed, and the translations<sup>1</sup> to which we have alluded, Bojardo wrote several sonnets, and canzone, and five capitoli in terza rima. All these pieces have been imparted by the press. But his "Carmen Buçolicum," consisting of ten Latin eclogues, still remain inedited in the Biblioteca Estensi<sup>2</sup>.

<sup>1</sup> The first edition of this poem was printed in *Scandiano*, 1496, at the desire of Camillo, the eldest son of the author. Several subsequent editions are enumerated by Ap. Zeno, in his notes on the *Elog. Ital.* of Fontanini.

<sup>2</sup> The first Italian version of the *Golden Ass* of Apuleius is attributed to Bojardo. As the publication of this translation in 1518, was soon

after followed by the *Cupidine e Psyche* of Galeotto del Carretto, it may be supposed to have given birth to that drama. The best Italian translation of this equally ingenious and indecent production, is said to be that of Agnolo Firenzuola, which appeared in *Fir.* 1549.

<sup>3</sup> Haym ascribes to Bojardo a poem intitled *Philogine*, which he says he saw in the *libreria regia*

ALFONSO, the son and successor of Ercole I.<sup>3</sup> seems to have been not less anxious than his father to unfold the Roman scene upon the Italian stage<sup>4</sup>, nor less solicitous to promote the modern drama. He suggested to Giraldi Cinthio a subject for a tragedy, employed Ariosto to translate the "Andria" and the "Eunuchus" of Terence<sup>5</sup>, and afterwards erected a stage, under the direction of that versatile genius, expressly for the representation of the "Cassaria"<sup>6</sup>, and his other comedies, the prologue to one of which ("La Lena") was recited by Don Francesco, a son of the duke. Of this theatre no description remains; but it would seem, from a passage in the prologue to the "Negromante," that it could boast no variety of

di Westminster." *Not. de' Lib. rari. Lond.* 1726, p. 115. But if he saw this poem, he must have examined it very superficially; for Mr. George Nicol, who was so obliging, at my desire, as to inspect it, informs me it was written by Andrea Baiardo of Parma. It is called *Libro d'Arme*, and consists of nearly 3700 stanzas, in ottava rima. It was printed *Ven.* 1535.

<sup>3</sup> The characters of Ercole and Alfonso are drawn by Giraldi, in his *Hecatommithi, Part second, nov. 1, 11*, and *Comm. delle Cose di Fer. Fir. 1556.*

<sup>4</sup> Although the Roman comic poets seem to have seized upon, and kept forcible possession of, the Italian stage, soon after the revival of the drama, their intricacy of plot gave way, in the succeeding century, to the simplicity of the comic stage of ancient Greece. "I poeti

comici Italiani del secolo decimofestivo," says G. G. de Rossi, "frai quali alcuni meritano somma lode, non ci danno per lo più esempi di commedie, che tendano al gusto dei romanzi: anzi al contrario ci dipingono semplici avvenimenti." *Rag. sulla sua Commedia. Bass.* 1790.

<sup>5</sup> *Lett. al duca Erc. II.* subjoined to the *Didone* of Giraldi. *Trag. Ven.* 1583.

<sup>6</sup> According to Giraldi, this stage was erected expressly for the representation of the *Cassaria*. It is related by an annalist of Ferrara, that "lo stesso teatro rimase consumato dal fuoco, che vi si accece l'ultimo giorno del 1531," and that Ariosto, "perchè ne fu l'architetto, ed era appunto a proposito per le sue commedie, tanto se ne attristò, che ne morì, più per il dispiacere di quell'incendio, che per altro." See also *Hist. Mem. on It. Trag.* p. 289.

scenery ; at least no attempt was made at localizing. The scene which represented Ferrara when " La Lena" was exhibited, was feigned to be Cremona at the representation of " Il Negromante."

Ercole II. who succeeded Alfonso, inherited his father's passion for the drama. When Paul III. visited his court, he had the " Adelphi" of Terence, in the original Latin, exhibited in the presence of that pontiff, by his own children of both sexes, who were yet, says Giraldi, in their infancy,—*ancora bambini*.

After this rapid view of the stage of Ferrara, I think the reader will be inclined to admit, that when Ingegneri tells Don Cesare d'Este, that almost all the eminent dramatic poets who flourished before his time, were either protégés, vassals, or servants, of the house of Este, he speaks the language, not of flattery, but of truth<sup>7</sup>.

We have not been able to ascertain the exact year in which dramatic spectacles were first exhibited in the court of Mantua, but we are inclined to think that this court may dispute priority in that elegant species of amusement, even with the court of Ferrara<sup>8</sup>. For it appears from the con-

<sup>7</sup> Vid. dedication to his *Diff. della Poet. Rapp. Fer. 1598.* " The family of Este," says Mr. Rosco, " may be considered as powerful rivals of the Medici in the encouragement of learning and arts." *Vol. i. p. 129, note (a).* See also *Hecat. part ii. nov. 1.*

<sup>8</sup> Tiraboschi has preserved a very curious letter from Ercole I. to Francesco, marquis of Mantua, dated Feb. 1496, from which it appears

curring testimony of several writers, that the “Orfeo” of Politiano was exhibited in Mantua, three years at least, if not more, before the stage of Ercolo I. was erected. Cardinal Gonzaga, before whom this piece was represented, died in 1483, and the dramatic exhibitions in Ferrara, under Ercolo, did not commence till 1486. Of the theatre of Mantua no description has reached us; but it may be presumed the scenery was moveable, from the changes which must necessarily have taken place during the performance of the “Orfeo”<sup>9</sup>. The scene of the three first

that the sovereigns of Mantua evinced an early and anxious desire to promote the cultivation of the drama in their court. Francesco having requested copies of some of the Italian comedies which had been represented in Ferrara, Ercolo laments he cannot comply with his requisition; because, says he, “quando nui facessimo recitare dicte commedie, il fu dato la parte sua a cadauno de’ quelli che li havevano ad interventire, acciocch’ imparassero li versi a mente, et dapo’ che furon recitate, nui non haveffimo cura di farle ridurre altramente insieme, ne tenerle copia alcuna.” He then adds, that several of the actors amongst whom the parts were thus distributed, were, at that time, dispersed in different countries, some in France, others in Naples, &c. Amongst the names of the actors mentioned in the margin, we find Pignatta and Francesco Ruino. (*Stor. della Poet. It. Lond. 1803, tom. ii. p. 311.*) But of their various merits no record remains. The actor’s art yields no objects, and, therefore, leaves no trace. It is true, that in such Marks

of the ancients as have escaped the voracity of time, the passions are expressed;—but it is by the hand of the painter! One faithful and lively picture of a characteristic posture on the Roman stage, however, exists; it is that of Davus in Horace.

Davus sis comicus; atque  
Stes capite obstipo, multum similis  
metuebiti.  
*Sat. lib. ii. sat. 5. l. 91, 92.*

<sup>9</sup> Machinery was often employed in the representation of the mysteries of the 15th century. But I believe the earliest instance of moveable scenery on the Italian stage, is the one mentioned in the text. From Mantua the practice soon passed to Ferrara; but it was very slow in spreading through the other Italian states. It was still more slow in reaching England; for the indefatigable Mr. Malone has not been able to trace moveable scenes upon the English stage higher than the year 1603. *Shakspeare, vol. iii. p. 190.*

acts lies near a fountain, at the foot of a lofty mountain. But at the commencement of the fourth act, Orpheus appears at the gates of hell, through which we see him pass to the foot of Pluto's throne, and return soon after with Eurydice. In the fifth act, the scene of the three first is resumed ; at least the scenery is pastoral. We learn from the early editions of the stage-directions of this little drama, that Baccio Ugolino, the celebrated *Improvvisatore*, was the principal performer ; but of his talents as an actor nothing is recorded : we may, however, conclude, that he was endued with uncommon vocal powers, since he was chosen to personate the Theban bard, whose voice could '*bend a knotted oak.*' By whom the other characters were exhibited does not appear ; nor have we been able to discover whether or not a company of comedians formed part of the establishment of the court. But if the authority of Sir Thomas Urquhart may be relied on, there appeared, in 1583, on the stage of this court, a gentleman-actor, who was '*himself an boſt.*' It is related by this quaint writer, that while the Admirable Crichton resided in Mantua, he was encouraged by the reigning family to compose an Italian comedy, " wherein he exposed and ridiculed all the weaknesses and failures of the several employments that men betake themselves to, which was looked upon as

one of the most ingenious satires that ever was made upon mankind ; but that which was most wonderful and astonishing, was, that he himself personated the divine, philosopher, lawyer, mathematician, physician, and soldier, with such an inimitable grace, that every time he appeared upon the theatre, he seemed to be a different person." The name of this piece is not recorded ; it was probably a *comedia a soggetto*. For an account of the unhappy effect that the humour of this comedy had upon two maids of honour of the court, I must beg leave to refer the curious reader to Sir Thomas himself<sup>1</sup>.

A minute and regular detail of the history of the stage of Mantua<sup>2</sup> does not fall within my plan ; but I shall embrace this occasion to observe, that it may be presumed the theatrical amusements of this court did not languish during the reign of Isabella d'Este, who, it would seem, inherited the passion of her father Ercolo I. for

<sup>1</sup> Vid. *Tracts of Sir T. Urquhart*, *Edin.* 1774, p. 75. The life of Crichton has been written, with his usual clearness and pleasing simplicity, by my deceased friend, Mr. Pennant. *Tour in Scot.* vol. i. App. No. iii. Having, in another place, bestowed a due meed of praise upon the tender interest which Vincenzo, Duke of Mantua, took in the sufferings of Tasso, (*Hist. Mem. on It. Trag.* p. 99) it is with pain I add, that he was the midnight assassin who plunged a sword into the heart of Crichton ! My authority is the testimony of concurring dates.

<sup>2</sup> It would be injustice to this stage to omit the following conjecture of Tiraboschi : " Il teatro di Vienna," says he, " fu il primo, a mio parere, fuori d'Italia, in cui s'introdusse il drama per musica ; ed io credo che la prima idea ne portasse seco da Mantua, l'arciduca Leopoldo." *Stor. della Poes. Ital. Land.* 1803, ii. p. 466. The opera which suggested the idea to Leopold, was the *Europa* of Balduino di Monte Simoncelli, at the representation of which he was present in 1626.

the stage, from the circumstance of her extending her patronage to Galeotto del Carretto, and to G. G. Triffino, who respectively claim the honour of giving birth to Italian tragedy; and from her countenancing one of the first exhibitions of the "Calandra" of Bibbiena. Nor was the drama less favoured by her successors: indeed it appears to have been the peculiar care of Ferdinando Gonzaga; for he committed the management of his theatre to one of the most celebrated actors of his time, Gio. Battista Andreini, who was succeeded by Pietro Cotta, detto Celio, a player not less celebrated<sup>3</sup>. From the service of Ferdinando, Andreini passed into that of

Alessandro Pico of Mirandula<sup>4</sup>, in whose little state the dramatic muses found an early and a kind reception.

In the polished court of Urbino,—a court which indulged in all the luxury of wit, we cannot suppose the drama would be neglected. This court had its stage also at a very early period. When, and under whose direction, the first the-

<sup>3</sup> While Cotta was in the service of this court, he published *Le Peripezie di Alaramo, e Adalasia, ovvero, la Discendenza degli eroi del Monferrato*, Bolog. 1697, a tragico-comedy in prose, written probably with a view to flatter or gratify his patron, to whom Monferrato was then subject. For some account of Cotta, vid. *Hist. Mem. on It. Trag.* p. 198.

<sup>4</sup> In the dedication to his *Maddalena*, Mant. 1617, to Pico, Andreini

says, "Quando per la mia felice fortuna, fui dal sereniss. Ferdinando Gonzaga, duca di Mantova, e mio signore, mandato à servire v. Eccell. un' anno fà col virtuoso trattenimento comico," &c. From another passage in this dedication, it would seem that the *Adamo* of this author was first introduced to the public notice by Pico,—perhaps it was first performed in the theatre of Mirandola.

atre opened in this state, was erected, I have not been able to discover ; but we learn from Serlio, that its scenic decorations were designed and executed by Girolamo Genga, a considerable portion of whose life was passed in the service of this court. Ignorant of the deceptive powers of painting, Genga's scenery consisted entirely of material objects : his trees, for instance, were formed of silk cut in imitation of nature ; and whatever else met the eye, wore a palpable form. Of the date of the first dramatic exhibition in this court I am ignorant ; but we find the " *Calandra*" was represented there so early as 1508. And the " *Aristippia*," which, according to Riccoboni, first appeared in 1523<sup>5</sup>, was also performed in this court. In the prologue to this drama, the author observes, that the comedies of his predecessors were written in so barbarous a jargon, as to be almost unintelligible, (alluding, we presume, to the intermixture of dialects) ; but adds, that the comic poets who had lately arisen, had adopted the language of common life ; and their productions could, therefore, not only be understood, but relished.

About the time that this comedy was represented at Urbino, Sebastiano Clarignano da Mon-

<sup>5</sup> This, I am inclined to think, is first. *Stampata in Roma nel m<sup>o</sup> d' A-*  
a mistake. I have an edition of the *gofio del M.D.XXIIII.*  
*Aristippia*, which seems to be the

tefaleo, was the most distinguished comedian in the service of that court. Giraldi Cinthio denominates him the Roscius of his time. And Riccoboni says that the dramatic poets of that period thought it an honour to be able to enumerate him with the performers by whom their pieces were enacted <sup>6</sup>.

Serlio speaks with pride of a wooden theatre, erected by himself, in the court of the Cà Porto of Vicenza. It was, he says, the largest in his time (1520<sup>7</sup>) in Italy. Before the hanging scene, (*la scena pendente*) he observes, there was a pulpitum, or stage, twelve feet in breadth, and sixty feet in length, on which interludes, triumphal cars, elephants, *moresca* or morish shows, and spectacles of various kinds, were exhibited. From Serlio's contemporary, Bernardo Baldo, we learn, that, previous to the time of Palladio, the Italian theatres were temporary, and uniformly built of wood, with scenes constructed of the same material, and covered with linen or coarse cloth, painted according to the subject of the piece exhibited <sup>8</sup>.

As the "Afinaria" of Plautus, translated into terza rima, was recited in the monastery of S.

<sup>6</sup> *Tom. ii. p. 73. His. Mem. on  
It. Trag. p. 84.*

<sup>7</sup> Serlio entered into the service of Francis I. of France about 1542.

<sup>8</sup> *Nostri hoc sevo ut temporaria*

theatra, ita scenas quoque faciunt  
ligneas nempe linteis tectas, picturis  
ex optice ductis affabre ad fabulas  
modulum exornatas. *Lxx Vitruv.*

Stefano in Venice in 1514<sup>9</sup>, it may be presumed there was then no public theatre in that city; and that, therefore, the stage of this monastery was the choice of imperious necessity. This, at least, is the most charitable inference; for not only many situations in the "Afinaria," but several passages in the dialogue, are grossly indecent, and the conclusion remarkably immoral.

But Padua is supposed to have been in possession of a theatre long before the "Afinaria" was represented in Venice; perhaps that denominated the Obizzi was the first. It was erected by, and belonged to, the once powerful family of that name<sup>1</sup>.

According to Giannone, there was no theatre in Naples previous to the descent of the emperor Charles V. into Italy, about which time, he adds, the Sienese not only suggested to the Neapolitans the idea of erecting a theatre, but supplied them

<sup>9</sup> *Comedia Afinaria de Plauto tradotta de latino in vulgare, representata adi xi. Feb. del 1514, in Venezia nel monasterio de S. Stefano*, in 4<sup>o</sup>. senz'anno, luogo, e stampatore, ma probabilmente, says Zeno, in detto anno in Venezia. Riccoboni, speaking of this comedy, observes, "le tems de l'impression, et la singularité du lieu où on en a donné la représentation, meritent qu'on y fasse attention." I. p. 139.

<sup>1</sup> We find some of this family numbered with the dramatic poets of their country. *Dram.* p. 64, 151, 304. Of these the marquis Pio Enea

was the most distinguished. While he exercised his talents, he indulged his proud spirit in writing dramatic preludes to two splendid tournaments exhibited in Padua. With one of these pieces, intitled *Ermiona*, my kind and amiable friend, Mr. Todd, has enriched my collection. It is declared, in the title-page, to have been written, *per introduzione d'un Torneo à piedi, ed à cavallo, ed un Balletto rappresentato in musica* in Padua 1636. It is in fol. and embellished with good engravings. The names of the actors who filled the several characters are mentioned.

with actors, and furnished them with pieces for representation<sup>2</sup>.

Of the theatrical exhibitions in Florence during the prevalence of the sacred drama, we have already given some account; and we have likewise mentioned the reform in the Italian stage meditated by Lorenzo de' Medici, detto il magnifico.

But the first of the Medici who seems to have promoted the modern drama with ardour, was Leo X. Under his auspices, the "Sofonisba" of Trissino was originally represented, with great splendour, in Rome; and it is asserted, that the second representation of the "Calandra" took place in his presence. Paulus Jovius informs us, that the "Mandragola" of Machiavelli was also exhibited before this pontiff<sup>3</sup>; and that in order to gratify his passion for theatrical amusements, he annually invited a company of Florentine actors, (the Rozzi) to perform his favourite pieces in the Vatican<sup>4</sup>. "During the splendid reign of

<sup>2</sup> *Ist. Civ. del reg. di Nap. Nap.* 1723, t. iv. p. 162.

<sup>3</sup> Voltaire, by one of those happy strokes with which he strongly delineates the manners and the spirit of the times, offers an ingenious apology for the indulgence with which the comedies of Ariosto and Machiavelli were heard in the court of Leo. *Ess. sur l'Hist. Genl.* cb. cvi.

<sup>4</sup> Amongst the actors in the service of Leo, Francesco Cherea held

the first rank. The excellence of his performance, in some of the principal characters in the comedies of Terence, obtained for him the cognomination of *Terenziano*. When Rome was besieged during the pontificate of Clement VII. he fled to Venice, where he continued, for many years, to exercise his profession with great applause. He is said to have first introduced, into that city, the art of reciting *Commedie a soggetto*. *Quadrio*, V. p. 236.

Leo X." says M. Tenhove, " public spectacles and theatrical amusements, so long forgotten or neglected, were revived with great pomp and lustre." The drama, thus favoured, made a rapid progress. It was now cultivated by some of the most celebrated writers of the day; and the influence of Leo's patronage was felt, and still continued to operate, long after his decease: Rome, during the reign of this munificent and enlightened pontiff, beheld her ancient theatre thrown open once more; and the language in which her orators, in the meridian of her glory, thundered from the rostra, was often heard, in all its original purity, on the papal stage, within the mouldering walls of that once glorious city, "*On croïait voir renaitre les beaux jours de l'empire Romain*," says Voltaire, speaking of this period. In 1513, the 'Pænulus' of Plautus was represented, two successive days, in the private theatre of the pope<sup>5</sup>, on occasion of his brother, Giuliano de' Medici, being declared a citizen of Rome; and though, says Varillas, " the actors postures were too free, yet they gave no scandal." About the same time, and on another joyful occasion, the

<sup>5</sup> This theatre, according to the abbé Barthélémy, was constructed in the square of the capitol; and he adds, that the music and scenery of the *Pænulus* excited general admiration. *Trav. in It. Lond.* 1802, p. 400. It would be gratifying to learn in what manner the character of Han-no was managed on this occasion; for on his speaking the Punic language, and Milphio's attempting to explain it to his master, depend all the humour of one of the principal scenes of the comedy.

"Bacchidi" of the same poet, and the "Phormio" of Terence, were exhibited in the presence of his holiness. An occasional prologue to the latter was written by Muretus, and delivered by Ippolito da Este, the younger. The "Hippolytus" of Seneca was also represented at this time, on a temporary stage erected before the palace of the cardinal Raffaele San Giorgio, in which the character of Phaedra was ably performed by Tommaso Inghirami, a celebrated professor of rhetoric, who ever after bore the name of *Phædrus*<sup>6</sup>. A circumstance which occurred during this representation deserves to be recorded. The fall, and consequent damage, of a scene, happening to interrupt the performance, Tommaso advanced to the front of the stage, and addressed the audience in a rapid flow of extemporaneous Latin verses, which he continued, without intermission, till the scene was repaired. Of this extraordinary man the plan of this work seems to demand a biographical sketch.

<sup>6</sup> I shall here observe, that the writers who treat of the Italian drama, frequently mention the names of remarkable personages, who, like Inghirami, represented particular characters; but none of the ancient dramas present us with a list of the several actors in the piece. Nothing like a play-bill occurs in any Italian drama that has met my observation previous to the year 1598. But in that year, we find subjoined to *Intrighi d'Amore*, a comedy ascribed to

Tasso, "i nomi degli accademici di Caprarola, che rappresentarono la presente opera, ed Intermedii composti da G. A. Liberati." As it seems that all the characters in the piece were represented by men, it would be curious to know in what manner the stage-directions in regard to Venus, who delivers the prologue, were observed; for it is there desired, that she should appear *ignuda*,—naked!

Tommaso Inghirami was born of a noble family in Volterrano, about the year 1470. His father being killed in a popular tumult in 1472, he became an exile at the tender age of two years. Retiring with his uncle, Paolo, to Florence, he was kindly received and protected by Lorenzo de' Medici, detto il magnifico. His ardent passion for letters soon manifested itself; and, under the fostering care of his munificent patron, he made a rapid progress in his studies. Such was the versatility of his genius, he cultivated, with almost equal success, every branch of science, and every species of polite literature. In order to obtain a wider field for the display of his literary acquirements, he went to Rome, where his rhetorical powers soon attracted notice. In 1495, he was sent by the Roman court, in a diplomatic capacity, to the emperor Maximilian. Pleased with the success of his mission, the reigning pontiff, Alessandro VI. conferred upon him, on his return, some valuable benefices; and the emperor, whom he was equally fortunate in pleasing, created him Count Palatine, and granted him permission to bear the black eagle in his arms. Under succeeding popes, his talents continued to be employed, and his services to be amply remunerated. Julius II. appointed him librarian to the Vatican, and secretary for foreign correspondence. Nor was he

less favoured by Leo X. Decorated with the order of the Golden Spur, (*Spron d'oro*) enriched with canonries in the churches of S. Peter and S. John Laterano, the additional honour of a cardinal's hat was still intended for him ; but he forfeited that dignity, by indulging in too licentious an use of one of the most dangerous gifts that nature can bestow,—sarcastic wit. A fall from a mule, in the year 1516, occasioned the death of this ingenious man, in the forty-sixth year of his age. Of his works, nothing remains but the concluding scenes of the “ *Aulularia*” of Plautus, which had been left imperfect by the author, and which, says one of his biographers, he has completed in a manner that would almost deceive Plautus himself<sup>7</sup>.

The representations which we have just de-

<sup>7</sup> *Elog. depli Uom. illus. Tosc. t. ii. p. 233.* This supplement appeared, for the first time, in the edition of Plautus, printed in Paris, 1513. I have met with no edition of Plautus in which this supplement is either given or noticed; that published by Pareus, is, I believe, ascribed to Antonius Codrus Urcens. I had flattered myself with the hope of deriving some information on this subject from the MS. marginal observations of the famous Menage in a copy of Plautus in my possession; but I was disappointed.

Of the following pieces, the first is an imitation, the second a translation, of the *Aulularia*. *La Sporta, Flor.* 1550, (attributed to Machiavelli, but published under the name

of G. B. Gelli). *L'Aulularia, Pisa,* 1763, by Il Car. L. Guazzesi. It is hardly necessary to notice the oblications of Moliere and Fielding to the *Aulularia*, in their respective comedies of *L'Avare* and *The Miser*. Riccoboni, in a work which deserves to be better known, enumerates some Italian comedies played à l'imromptu in Paris, from which Moliere drew several scenes in his *Avare*; and adds, those pieces “ ont fourni à Moliere les lazzzi, les plaifanteries, et même une partie du detail: si on ajoute ce qui est dans Plaute et dans Gelli, on ne trouvera pas dans toute la comédie de l'*Avare*, quatre scènes qui soient inventées par Moliere.” *Observ. sur la Comédie, Par.* 1736.

scribed, were succeeded by imitations of the ancient Latin poets, and original productions in that language. Francesco Benzi wrote, with his usual elegance, two dramas, intitled, "Ergastus" and "Philotimus," in which he introduced Fame, Honour, and several other allegorical personages. Bartolommeo Zamberti, Veneziano, produced the "Dolotechne." And Giovanni Armonio Marso, wrote "Stephanium," a comedy, in which, on its first representation, he exhibited the principal character himself. As the "Julius Cæsar" of Ant. Muretus fell from his pen during his residence in Rome, it is, on that account, claimed by the Italians, though the author was not a native of their country<sup>8</sup>. But their claim is unquestionable to the tragedies of Giovanni Francesco Stos, a writer of this period, and to the "Protogonos" of Giano Anifio, of the academy del Pontano of

<sup>8</sup> Marc-Antoine Muret, who ranks amongst the most celebrated Latin poets of France, was born near Limoges, A. D. 1526. He died in 1585. This self-taught scholar distinguished himself as a commentator on classic authors, a miscellaneous writer, and a Latin poet. He died in 1585, while filling the chair of professor of *belles lettres* at Rome. It is a curious circumstance in the history of typography, that the chair of Muret remained vacant two years, for the acceptance of the younger Aldus, who at length assumed it, and, at the same time, undertook the conduct of the Vatican press. *Renaud, Ann. de l'Imp. des Aldes, Par. 1803, t. ii. p. 120.*

Amongst other obligations which elegant literature has to this learned printer, is, as has been already observed, the publication of the *Philexenos* of Alberti. Mention of this circumstance leads me to remark, that the historians of the revival of letters seem in general to treat the family of the Mansucci (or, as they are vulgarly called, the Aldi) very ungenerously. If they condescend to mention them, it is merely as printers,—as humble artists; whereas they were indefatigable in drawing from obscurity many precious remains of the ancients, which they illustrated with learned comments, and to which they gave durability by their press.

Naples. The "Protagonos," though written several years before, did not appear till 1536.

But the most admired Latin dramas of this age, whose origin is referred to the silent operation of the remaining influence of Leo's munificent patronage of the *belles lettres*, and which may be said to reflect a degree of brilliancy on the wane of his '*golden days*,' were the productions of Antonio Tilefio of Cosenza, and his compatriot and friend, Coriolano Martiranò, bishop of San Marco in Calabria. The "Imber Aureus" of the latter, which was frequently and magnificently represented at Nuremberg in 1530<sup>9</sup>, was particularly admired for the beauty and elegance of the style, and the strong and faithful picture of the passions which it exhibits. An analysis of this piece shall, therefore, be given.

## IMBER AUREUS.

### Act. I.

Acrisius, king of Argos, having consulted the oracle on the choice of a husband for his daughter, Danaë, is told that she will bear a son, who is fated to destroy him<sup>1</sup>. On receiving this an-

<sup>9</sup> "Magnifice, feliciterque frequenterque in theatro," are the words of Cristofano Frolichovero.

<sup>1</sup> The story of Danaë is frequently alluded to by the Greek and Roman poets; but I believe this frail

swer, he immediately dismisses all her suitors, resolves to confine her in a tower, and recommends himself to the protection of Vulcan. While the chorus lament the fate of the princess, thus devoted to perpetual virginity, a crowd is seen pressing to the royal palace. Acrisius follows, and beholds a brazen tower instantly raised by Vulcan, in which Danaë and her nurse are immured.

## Act. II.

The chorus lament the fate of Danaë. She becomes impatient of her situation, and determines on suicide, from which she is dissuaded by her nurse. The dialogue, on this occasion, is animated with all the energy of passion. Danaë perceives the eagle of Jove, and augurs favourably from its appearance. She retires to pray to the thunderer.

## Act. III.

Grateful for the tower so opportunely raised by the power of Vulcan, Acrisius resolves to sacrifice an hecatomb in honour of that god, and orders a magnificent feast to be prepared, to re-

beauty is indebted to Tilefio for her first appearance upon any stage. I cannot learn that she was ever exhibited upon the English stage; nor do I discover her upon the stage of France earlier than 1707. Vid. Mr.

Preston's learned and interesting *Nat. et Obj.* on his excellent version of the *Argonautics* of Ap. Rhodius, Dub. 1803, p. 285, 286, 287, and *Recd. sur les Th. de France*, t. ii. p. 489, t. iii. p. 305.

ward the Cyclops who assisted in the construction of the edifice. The distribution of rewards to the Cyclops, their drunkenness at the feast, and a scuffle that ensues between them and Polyphe-mus, who is at length killed, occupy the greater part of this act <sup>2</sup>.

## Act. IV.

The following dialogue prepares the audience for the description of the shower of gold, which is supposed to penetrate the tower by a gradual distillation.

*Danaë. Nutrix, age, mea nutrix,*

*Perii! Nut. Quid est? Dan. Quæ vidi!*

*Nut. Quid, mea, stupes? Dan. Heu! Nut. Fare.*

*Dan. Jam jam occidi. Nut. Miseram me!*

*Quid passa? Dan. Juppiter. Nut. Te,*

*Mea, fospitet; quid trepidas*

*Exterrata? quid horridula*

*Riget coma? quid hoc? eheu.*

*Dan. Hic ipse, Juppiter ipse—*

*Deliquit animus. O quæ*

*Spectare contigit.*

*Dan. O nurse, I am undone. Nur. What is it? Dan. Oh!*  
*What have I seen? Nur. Why are you so amaz'd?*

<sup>2</sup> In this scene the learned reader will immediately discover a decided imitation of the Greek satyr, and be reminded of the *Cyclops* of Euripides. Tilefio was a native of Magna Graecia, and passed his youth in the vi-

cinity of the ancient Atella where the *Attiana fabula* were supposed to have originated. Is it then to be wondered at, however it may be regretted, that he should mar the beauty of his tragedy by the introduction of satyric persons?

*Dan. Alas ! Nur. For pity's sake declare*

*The cause. Dan. My fate's fulfill'd. Nur. Alas, by whom?*

*Dan. O Jove ! Nur. May he, my child, protect you still.*

*Why tremble so ? Why stands your hair erect ?*

*Tell the sad cause, oh tell it. Dan. Jove himself*

*Was my destruction. Oh ! I faint, I die.*

A cloud of roseate hue is described as rising from the sea. Assuming the form of a bird, it approaches the tower, and, resting on the top, it gradually melts, and, in that liquid state, passes through the windows. The following passage is finely descriptive, but contains, perhaps, a little '*more than meets the ear.*'

Crebrescit Imber diffuens mox Aureus  
Ilapsus undique, penetransque, qua domus  
Juncta, qua diem inferunt spiracula.  
Mentis nati quid fuerit abitum, cogita,  
Concreta cum pars, grande ut aurea, crepitans,  
Circumque restliens petoret ultra finum.  
Obrigui, ac ipso auro magis tuac pallui.  
Sed ubi animum tandem recepi perditum,  
Munus rata deum, subdidi explicans finum,  
Aurumque colludens, micansque sedula,  
Flavis, sonansque rivulis fluentibus  
Ignara sponte condidi in gremium nati<sup>3</sup>,  
Legens ubique quod jacebat protinus:

<sup>3</sup> Titian, who seems to have delighted in such subjects, took a liberty with Danaë that would not be allowed on the stage; he represented her "ignuda," says Vafari, with a Jove "in grembo transformato in poggio d'oro." *T. vii. p.* 18. This famous picture, when visited by Michelagnuolo, gave birth to a very interesting conversation, which is minutely related by the garrulous Vafari, the Herodotus of his art. The character of this wretched (to whom the present work has

Soon in redundant streams a golden shower,  
 Thro' every chink thro' which the day-beam flows,  
 Came with impetuous fury pouring down.  
 O then imagine my dismay, to see  
 How some, in shining orbs conglob'd like hail,  
 Came with sonorous fall, and quick rebound,  
 And often, with spontaneous impulse, seem'd  
 To seek my lap and bosom! Sudden fear  
 Congeal'd the vital source, and long I stood  
 Far paler than the magic metals here.  
 But when my senses rally'd, I return'd  
 Thanks for the god's inestimable boon,  
 And try'd, with busy hand and spreading lap,  
 To catch the golden grains, or stoop'd to seize  
 The fluid wealth that wanton'd o'er the floor  
 In many a glittering rill.

With equal felicity of expression is described the transformation of the cloud into a youth, who proves to be Jove. He unfolds to Danaë her future fate. The chorus take occasion to expatiate on the power of the god of love, and entreat him to be propitious to the human race.

## Act. V.

At the opening of this act, it is related, that Acrisius, having observed the head of a man at

many obligations) has been ably drawn by Mr. Fuseli, in a note on his admirable *Lectures on Painting*, Sect. 380, p. 259. He has also

received justice at the hands of Mr. Redcote. *Life of Lorenzo de' Medici*, v. ii. p. 180, note (b) 2d ed.

the window of the tower, forces the door; but having sought in vain for the person whom he expected to find, he rushes, in a rage, on his daughter, and threatens her with instant death. Then suddenly changing his mind, he orders her to be inclosed in the trunk of a pine, and flung into the sea. The chorus inveigh against Acri- fius, and implore Amphitrite to save the unhappy princess. The following address to Melpomene concludes the piece.

Jovis, o Melpomene, decus,  
Roseo vincta cothurno,  
Lyra cordi cui lugubris,  
Delatum hoc tibi munus  
Faxis perpetuum, rogo.

Queen of sorrow! pride of Jove!  
By thy purple buskins known;  
Not the tinkling lute of love,  
But the lyre of rueful tone,  
Pleases thee! O! then be kind,  
And a deathless verse bestow,  
On the honour'd dust resign'd  
To this tenement of woe.

\*

Antonio Tilefio was born in Cosenza, about the year 1470. Having finished his studies, he went to Milan, where he was appointed professor of eloquence; a situation for which he seems to have been highly qualified. In 1518, he pro-

nounced a funeral oration on the famous general, Gianjacopo Trivulzi, which was printed in the following year. While he resided in Milan, he formed an acquaintance with Bandello, who prevailed on him to recite, in the presence of Camilla Scarampa, his inedited poem on the "Pomo Granato," which was, says the novelist, much applauded <sup>4</sup>. From Milan he passed to Rome, where he soon obtained a professorship in the Collegio della Sapienza. Here he published (1524) his Latin poems, in which he treats, with a playfulness equally graceful and elegant, some trifling subjects, such as the girdle to which the purse of the cardinals is suspended, and the lamp by the light of which he studied at night. Fearing, says Jovius, to risk his reputation by failing in any great or serious work, he chose subjects of the lighter kind for the exercise of his poetic powers. His ambition seems to have been mo-

<sup>4</sup> This circumstance is mentioned in the poem to *Nov. 13. Part iv.* which is addressed to F. Peto Fondono. "Quello giorno," says Bandello, "che voi a la presenza de la nuova Saffo, la Signora Camilla Scarampa e Guidobona, in casa recitaste l'arguto vostro epigramma fatto in lode de le manigie de la incomparabile eroina, la Signora Ippolita Sforza e Bentivoglia, il nostro m. A Tilefio molto quello commendo. Onde io per l'amicizia che feco ho, lo pregai che anco egli volesse alcuno de li suoi poemi recitare. Egli, che è gentilissimo, non soffrìne essere troppo pregato, ma con

quella soavissima sua pronozia recitò il suo *Pomo punica*, o vero come volgarmente fi dice, *Granata*; di modo che il vostro e suo poemà mirabilmente a tutti piacque." For the insertion of this interesting passage, I shall offer no apology; but I shall beg leave to observe, that this "nuova Saffo" is often mentioned by Bandello, and the epithet "dotta" bestowed on her in the little preface to *Nov. 23. Part iii.* in which is given a citation from one of her sonnets, containing this just observation, that "di buon cor non ama, chi non teme."

destly confined to a wish of being numbered with the ‘gentlemen who write with ease.’ This appears from the little volume under consideration. However, his “Imber Aureus,” with all its faults, exalts him to an elevated rank in the republic of letters. While his Latin poems were extending his literary fame, the eloquence which he displayed in the public lectures that he delivered in the Collegio della Sapienza, procured him the patronage of Cardinal Egidio<sup>5</sup> da Viterbo, and of G. M. Giberti, bishop of Verona, the latter of whom conferred on him a rich benefice. It is supposed that Tilefio was in Rome when it was besieged by Cardinal Colonna; but Jovius seems to insinuate that he fled at the approach of the army,—*effugit cladem urbis*<sup>6</sup>, says he. That he quit Rome about this time, is, however, certain; for we soon after find him in Venice, where he was employed to direct, or superintend, the education of the youth destined to the Ducale Cancelleria. From Venice he made an excursion to his native Cosenza, with intention, as

<sup>5</sup> In patronizing Tilefio, Egidio evinced great liberality of mind; for he pursued the same road to fame which Tilefio had taken. He was a Latin poet and an orator. *Craglione. tom. iv. p. 14. Jovii. Elog. lxxxv.* Of Giberti, to whom Tilefio was indebted for solid favours, a pleasing account is given by Mr. Greswell. *Mem. of Aug. Pol. p. 178.*

He was not only a munificent patron of literature, but a distinguished literary character himself. He is the subject of Bembo's fine poem of *Benacis.*

Te, Giberte, cano, &c.

<sup>6</sup> *Elog. cxxii.*

he declared, to return. But the delights of home induced him not only to change his purpose in regard to returning to Venice, but determined him to refuse several pressing invitations to Milan and Ragusa. At Cosenza he continued to enjoy the society of the friends of his youth, and to repose in the bosom of his family till 1533, when he died. In 1762, his works were collected and published in Naples, with his life, by Don Francesco Daniele.

Martirano translated, or rather imitated, freely, the following ancient dramas. The "Medea," "Hippolytus," "Bacchanalians," "Cyclops," and "Phoenician Damsels," of Euripides; the "Prometheus" of Eschylus; the "Electra" of Sophocles; and the "Clouds" and "Plutus" of Aristophanes. Martirano's deviations from his originals were made with an hand equally bold and judicious. In the "Hippolytus," he has considerably improved the description of the fatal encounter of Hippolytus with the sea-monster, making the unfortunate youth solely attentive to the management of his affrighted steeds.

In arte suetus illa habemas colligit:  
 Cæditque loris terga cornipedum, regem  
 Flectensque currum, navita hibernia velut  
 Puppim procellis. Ore sed prenſis equi  
 Frænis rebelli vi feruntur, nec moſau  
 Parent herili.

In ruful accents, sharpened by the pangs  
 That parted soul and body. "Power supreme,  
 Over all nature paramount," he cry'd,  
 "Why dost thou now forsake thine own?" The word  
 Had scarce forsaken his pale quivering lips,  
 When life seem'd on the wing to go. Again,  
 After some pause, he cry'd, "O Father! free  
 Thy son, thy servant from those direful pains,  
 And loose the bond of life." Down sunk his head  
 At the last word, and o'er his rayless eyes  
 The film of death its ghastly curtain drew.  
 But now even dead things seem'd to live, and loud  
 All nature seem'd to clamour at his fate,  
 With noises long and horrible; below  
 Her deep foundations reel'd, and hills to hills  
 Stoop'd their dark brows tremendous o'er the vales,  
 Menacing hideous fall. The parting cliffs  
 Yawn'd horrible on the diurnal lamp,  
 Whose splendours sickened to a dismal gloom,  
 As if the frore gorgonean hand of death  
 Had seized its waning glories; o'er the world  
 Unusual darkness spread her dragon plumes.



This drama has obtained for the author the honourable appellation of the *Christian Sophocles*.

Martirano died about 1557. His poetical works were printed the preceding year in Naples. Of this learned and ingenious man, who does so much honour to Italy, little more seems to be known, than that he had been bishop of San Marco in Calabria, and one of the secretaries to the council of Trent.

While Martirano was thus employed in the wilds of Calabria, Machiavelli, whose "amazing reach of thought has penetrated into the most secret recesses of government, and untwisted the most entangled web of politics," occasionally relaxed his gigantic mind, amidst the pressing cares of the Florentine republic, in imitating and translating the Greek and Roman comic poets. "He is a tiger," says M. Teshove, "with all the playfulness of a cat." His admirable comedy of "Clitia" is a free imitation of the "Cafina" of Plautus. And an excellent version of the "Andria" of Terence, by this great man, has

<sup>19</sup> When the author makes Cleandro say, "Quando, dodici anni sono, nel 1494, passò il re Carlo, &c. he determines, or, at least, intimates the year (1506) in which the *Clitia* was written. However, Alacci was not able to discover an earlier edition than that of *Ven.* 1537, in 8vo. As this comedy is accompanied with six canzonette, Sig. Signorelli thinks it should be numbered with the "opere musicali" of the sixteenth century. The first canzone is sung before the prologue by a nymph and two shepherds. I shall transcribe the madrigal which follows the last act.

Voi che si intente e quiete,  
Anime belle, esempio honesto,  
humile,  
Maestro, saggio, e gentile,  
Di nostra humana vita udito ha-  
vete,  
Et pur lui conoscete  
Qual cosa schifar diesi, e qual se-  
guire,

Par salir dritti al cielo,  
Et sotto rado velo  
Più olera affai, c'hor forà lungi à  
dire;  
Di cui preghiamo tal frutto appo  
voi sia,  
Qual metta tanta vostra cortesia.  
*Op. di N. Machiavelli, 1550.*

Luigi Grotto, the celebrated *Cicerone d'Adria*, in a very sensible letter to Giovanni Fratta, admits the propriety of occasionally filling up the intervals between the acts with magic, or mute spectacles; but objects to the use of dramatic interludes; because, says he, "non è ben fatto il tornare à confonderlo con un'altra Favola nova, e con la seconda intricar la prima, e con la prima la seconda: onde il popolo non habbia mai spatio di rispirare, e non intendia ne l'una ne l'altra cosa." *Lett. famig. di L. Grotto, Ven. 1616.* This seems to have been the opinion of Machiavelli.

been lately rescued from obscurity<sup>1</sup>. But his "Maschere," which is said to be an imitation of the "Clouds" of Aristophanes, still remains in-edited<sup>2</sup>. A comedy, intitled "La Sporta," the plot of which is borrowed from the "Aulularia" of Plautus, has been ascribed to Machiavelli. This piece, it is supposed, he left, in an imperfect state, in the hands of his friend, Bernardino di Giordano of Florence, (in whose house his comedies were sometimes represented) whence it passed into the possession of Giambatista Gelli, (a writer of great learning and infinite humour<sup>3</sup>) who prepared it for the press, and published it as his own production, at Florence, in 1543<sup>4</sup>.

<sup>1</sup> This translation appeared for the first time, in an edition of the *Opere* of Machiavelli, printed at Paris (with the date of London) in 1768. The appearance of this translation would seem to afford a complete refutation of the assertion of Jovius and other writers, that Machiavelli did not understand the Latin language. But though Shakespeare translated from Ovid, borrowed from Plautus, drew the subjects of some of his plays from Italian novels, and wrote whole scenes in French, yet it is still affirmed, that he was totally ignorant of the Latin, Italian, and French, languages! *Credat Iudeus Apella,*

*Non ego.*

Nor do I yield more faith to the assertion of Jovius in regard to the learning of Machiavelli.

<sup>2</sup> *Elog. degli Uom. illyf. Toscani,* tom. iii. p. 24.

<sup>3</sup> See his life by Mr. Layng, prefixed to his translation of *La Circe*, Lond. 1745. Mr. Layng, with the partial fondness of a biographer, conceals the meanness of Gelli's origin, and omits to tell that he was bred a shoemaker.

<sup>4</sup> The base practice of adorning the brow with stolen laurels prevailed at different periods in Italy. But perhaps one of the most impudent attempts at literary imposition on record, is that of Jacopo Bononeti, who, in 1601, published at Vicenza three comedies of Aretino, with new titles, under the name of Luigi Tanfillo. In a subsequent edition of one of those pieces, *Il Sofista*, Vic. 1610, (the *Filofo* of Aretino) he says, in his dedication, "la presente Comedia fatta poco prima del suo morire dal bellissimo ingegno del Signor Luigi Tanfillo." *La Cortigiana*, however, of the *flagello de' principi*, escaped the pirate of Vicenza, who probably feared that its cele-

After the return of the Medici from exile<sup>5</sup>, the drama flourished again under the auspices of that illustrious family. On the accession of the unfortunate Alessandro to the government of Florence, he employed Gio. Maria Primerani, a poet then in prison, to write a tragic-comedy on the scandalous adventure of Tamar, the daughter of David<sup>6</sup>. This indecent piece was performed before the duke and his sister, by the company of the fanciulli della Purificazione, on a stage prepared under the direction of Bastiano detto Aristotile, with scenery,—*la più bella*, says Vasari, *che fuisse stata fatta giammai*,—painted by that artist. The pleasure which this representation afforded the duke, induced him to liberate the author, on condition that he would write another drama; a condition to which, it may be presumed, the poet readily

brity would lead to immediate detection. For this drama, Francis I. of France presented Aretino with a collar of gold, worth six hundred crowns. This collar, says Mazzuchelli, was formed of "lingue smaltate di vermiglio," with the following equivocal motto: " *Lingua ejus loquetur mendacium.*"

It is supposed by Vasari, (tom. iii. p. 77) that Piero di Cosimo's celebrated pageant of *Il Carro della Morte*, alluded, prophetically, to the return of the Medici from exile, particularly that passage in the canzone which was sung during the procession, beginning,

*Morte sian, come vedete, &c.*

Vid. Append. No. IX.

<sup>6</sup> An *Azione tragica*, by Giambattista de Velo, (Vicenza, 1586) on this subject, is said to be the first prose tragedy in the Italian language. As this drama has eluded my researches, I am ignorant of the manner in which the subject has been treated by Velo. But, as M. Tenhove justly observes, "with whatever degree of prudence a poet attempts to treat an indecent subject, it is impossible he should be able to avoid indelicate situations, which will affect the whole." Vol. ii. p. 487. That Milton thought the story of Tamar a good subject for the tragic muse, appears from the Appendix to *Samson Agonistes*, in the revd. Mr. Todd's valuable edition of his *Poetical Works*, vol. iv. p. 502.

assented. Either at the suggestion of the duke, or with a view to the gratification of that prince's propensity to illicit pleasures, Primerani selected another amorous story for his subject, making Potiphar's wife the heroine of his piece. This drama, which was intitled " *Gioseffo* " was exhibited in a theatre erected by Aristotile, in the garden of Alessandro, the scenery of which is described as having consisted of columns, tabernacles, statues, and *molt' altre cose capricciose*. On the marriage of Alessandro with Margaret of Austria, this artist was again employed to construct another theatre, near the palace of Ottaviano de' Medici, in the via di Sangallo, for the representation of the " *Aridosio* " an admirable comedy, by Lorenzino de' Medici <sup>8</sup>. Lorenzino, under whose direction the theatre was chiefly erected, having previously determined to avail himself of this occasion to execute his diabolical

<sup>7</sup> As neither this piece, nor the *Tamar* of Primerani, were printed, they can only be known to us by the report of contemporary writers. M. Tenhove supposes that the fable of the *Gioseffo* was drawn immediately from Holy Writ. Incidents, however, might have been borrowed from the *Koran*, or from some of the several Persian poems and romances, founded upon this interesting story, (vid. *Perf. Mys. Lond.* 1795, *cb. vii.*) as "a prodigious literary traffic" was carried on between Italy and the East in the time of Primerani. The full title of the drama in question, as given by M. XII.

Tenhove, runs thus: *The Innocence of Joseph saved from the snares, and afterwards from the calumnies, of Potiphar's wife*. And he adds the following words: "n'ayent pu recouvrer le drame Italien, j'ignore si l'auteur a tenté de pallier le vice de son sujet."

<sup>8</sup> The first edition of this comedy appeared in *Lucca, per Vinc. Busdragio*, 1548, *in 8vo*. It has been repeatedly reprinted since in Bologna, Venice, and Florence. M. Tenhove ascribes to Lorenzino a tragedy, concerning which some conjectures may be found in the *Append. No. XII.*

design upon the life of Alessandro, endeavoured to prevail on the architect to allow a certain part of the structure to be so feebly supported, that, had his instructions been followed, it must inevitably have fallen in the course of the representation, and have crushed the duke, with a considerable number of the audience, to death. But the incorruptibility, or, perhaps, humanity, of Aristotile, or, it might be, a threat of discovery by Giorgio Vasari, (who overheard a conversation on the subject between the artist and the author) defeated this nefarious scheme <sup>9</sup>.

Here let us pause a moment to notice, briefly, a comedy, which had been so nearly fatal in representation. The "Aridosio," though now neglected, or little known, is rich in genuine comic humour. The characters are delightfully varied, and drawn and supported with great truth and ability. The plot is complicated: it is broken into three actions, all of which, however, are made to assist mutually in producing, or hastening, the catastrophe. The incident upon which

<sup>9</sup> Several interesting notices of Lorenzino are given in M. Tenhove's *Mem. of the House of Medici, passim*. I shall select one as peculiarly illustrative of the character of the man. While the dead body of the unfortunate Alessandro lay on the bed where the assassins had thrown it, Lorenzino dipped his hand in the blood of the slaughtered victim, and wrote with it on the

wall the following line from Virgil.

Vincent amor patriz, laudumque immensa cupido.

Admiring, as I do, the splendid talents of Count Alferi, it grieves me to find him not only the apologist, but the eulogist, of this modern Brutus, in his *Etruria vindicata*. Vid. his *Oper. var. tom. iii.*

*ft. 2, Att. iii.* turns, is highly comic, and, I believe, original.

In the year 1536, the talents of Aristotile were again exercised in the service of the drama. On the marriage of Cosmo I. with Eleonora di Toledo, this artist, says Vafari, erected in the large court before the palace of the Medici, (*il palazzo vecchio*) on the spot where the fountain now stands, another theatre, representing the city of Pisa, with all its gates, streets, and palaces, of every description, including the leaning tower, and the circular temple of S. Giovanni<sup>1</sup>. Vafari speaks with admiration of the construction of the stairs; and adds, that in a lantern suspended at the end of the stage, hung a crystal ball filled with distilled water, (*acqua stillata*) behind which were placed burning torches, that shed a general light over the whole stage, and gave to the ball the semblance of a sun<sup>2</sup>. This solar appearance was

<sup>1</sup> Another comedy, of which the scene is also laid in Pisa, was represented before Cosmo. This was *La Gioia* of G. da Pistoia, who, after he had retired from the chief magistracy of Florence, amused his old age in writing comedies. The stage-directions require, that the scene be disposed "in maniera che scuopra il Campanile del duomo che pende." *Ven.* 1586.

<sup>2</sup> It appears from Giambullari's description of the splendid fête of which this comedy constituted a part, that the sun was preceded by his accustomed harbinger. The

guests, says he, " sedendo ciascun, et vagheggiando la prospettiva, si vede a poco a poco dalla parte di Levante, apparire nel cielo della scena, una Aurora; la quale sopra a rosso et fiorito drappo, vestiva di fottilissima tocca d'oro, e d'argento a liste, molto lucida e trasparente: et haveva le ali bianche e vermiglie con infinita varietà di colori. I fuoi calzaretti erano di fiori maestrevolmente composti: et ella con un pettine d'avorio in mano, pettinando i suoi lunghi capci d'oro, cantava queste parole.

Vattene

probably devised by the poet whose piece was represented; for as it seemed to rise at the opening of the play, and gradually sunk down with the closing scene, it served to indicate, that the plot was comprised within the limits of a natural day, and that, of course, the time had been regulated by the infallible clock of Aristotle. The piece in question was the "Commodo" of Antonio Landi<sup>3</sup>, a Florentine gentleman. The music and interludes were performed under the direction of Gio. Batista Striozzi, by whom the latter were invented and composed.

A few years previous to this splendid exhibition, the "Mandragola" and "Clizia" of Machiavelli were represented in the house of Bernardino di Giordano, in Florence, by the compagnia della Cazzuola, with scenery painted and designed by the celebrated Andrea del Sarto,

Vattene Almo riposo, ecco ch' io  
torao

Et ne rimenò il giorno,  
Levate herbette e fronde  
Et vestitevi piaggie et arbusecel-  
li:

Uscite, ò pastorelli,  
Uscite ò nymfe bionde  
Fuor del bel nido addorno,  
Ogn' un' si fuegli e muova al mio  
ritorno.

Era il suo canto accompagnato da un  
grave cembalo à duoi registri, fotto-  
vi organo, flauto, arpe, et voci di  
uccegli, et con un violane: che con  
incredibil dolcezza dilettava gli orre-  
chi et gli animi di chi l'udiva. Dopo  
de spalle della Aurora, si yede à po-

co à poco surgere un sole nel cielo,  
&c. P. 65-66.

<sup>3</sup> *Impressa in Fior. per Bened. Giunta nel' anno MDXXXIX. di XXIX d' Agosto.* This edition is accompanied with the *Apparato et Festi, le sue stanze, madriali, intermedij, &c.* In the prologue, the following slight sketch of the argument is given: "Demetrio, che prima comparira in scena, mandato di Palermo da Rinaldo Palmieri in Pisa, et addirittu in casa Lamberto Lanfranchi, cittadino Pisan, si innamora di Porfiria sua sorella; ne che ella sua sorella sia, e Leandro suo fratello è consapevole; il quale Leandro vedrete anchora poi innamorato della figliuola d'ug dottore, &c.

and by Bastiano detto Aristotile<sup>4</sup>, whom we have so often had occasion to mention and commend. Ippolito, and the unfortunate Alessandro de' Medici, were present at this representation. As we are now about to take our leave of the comedies of the Florentine secretary, we shall embrace this occasion to correct an error into which Varillas seems to have fallen, in regard to the origin of the "Clizia."—"One day," says he, "that Machiavelli counterfeited the gestures and irregular deportments of some of the Florentines, the Cardinal de' Medici (afterwards Leo X.) told him they would appear very ridiculous upon the stage, in a comedy made in imitation of that of Aristophanes. There needed no more to set Machiavelli to work upon "Clizia," wherein the parties he meant to ridicule, are drawn so to the life, that they durst not be angry, though they assisted at the first representation of the piece, for fear of augmenting the public laughter, by betraying themselves<sup>5</sup>." Now, as it is well known that in the "Mandragola," which was written in express imitation of Aristophanes, several living characters were brought to the 'dra-

<sup>4</sup> *Vasari*, tom. v. p. 283.

<sup>5</sup> *Secret Hist. of the House of Med.* Lond. 1686, p. 361. Varillas was probably led into this error by Hip. Orio, the Italian translator of Jovius, who, in translating his author's account of *Mister Nicia*, erroneously

calls that piece the *Clizia*. *Il del Museo del Govio*, Fir. 1552. This error of Orio must have been occasioned by his not having read the *Mandragola*, in which Nicia is the principal character.

*matic balbert*,” it may be presumed that the origin to which Varillas refers the “*Clizia*,” should be assigned to that admirable comedy. The “*Clizia*,” as we have elsewhere observed, is an imitation of the “*Casina*” of Plautus. The anecdote which we have just related, exhibits the grave, deep, and artful, secretary of the Florentine republic in a new character,—he drops the politician’s mask, and appears a mimic<sup>6</sup>!

X. Riccoboni says, the academy of Sienna was the first that, by its own example, encouraged other learned societies to compose and represent correct or regular comedies. Till that time, he continues, hired players had always acted extempore, and never performed a piece that had not been previously printed. The academy to which this writer alludes, was denominated Degl’ Intronati, the rise and progress of which we shall now attempt to trace. And as the Rozzi were also concerned in producing this happy reform in the Italian stage, we shall be-

<sup>6</sup> Zucchinioli’s concise and energetic character of Machiavelli merits transcription: “Nicolas Machiavelli, surnommé le secrétaire florentin, il donna des leçons aux guerriers, et fit la satyre des tyrans. L’on doit croire qu’il ne meritait pas l’acharnement, avec lequel on a tâché de siffler sa memoire.” *Defc. de la Gal.*

*de Flor.* 1790, p. 125. When Count Aliferi says, that Machiavelli “viveva negletto” under the Medici, (*Op. var. t. i. p. 500*) he seems to violate historic truth. It was only when he ceased to deserve, that he ceased to experience, the protection of that illustrious family.

stow an equal share of attention upon that useful institution.

While *Æneas Silvius Piccolomini*, who rose, in 1458<sup>7</sup>, to the chair of St. Peter, under the name of Pius II. was bishop of Sienna, there were held, in that city, under his auspices, stated literary meetings, which gradually formed themselves into an academy, about the year 1450<sup>8</sup>. This celebrated academy, which owes its birth to Archbishop Bandini and Antonio Vignalli, and which is considered as one of the most ancient in Italy, assumed the whimsical denomination, “ *DEGL’ INTRONATI* ”, or, “ *THE BLOCK-HEADS* ”, and took for its emblem a cut pumkin, with a hole like that in which the French peasants

<sup>7</sup> *Hist. des Papes*, tom. ii. p. 159.

<sup>8</sup> Although *Æneas* is not numbered with the dramatists of his country, it would seem from the following relation, that he had, at least, an early predilection for the prevailing drama of his time; and that, therefore, it may be presumed he had the principal object of this institution at heart. Mr. Malone, after expatiating on the ancient mysteries, proceeds, “ I may add, that these representations were so far from being considered as innocent or profane, that even a supreme pontiff, Pius II. about the year 1416, composed, and caused to be acted before him, on Corpus Christi day, a *Mystery*, in which was represented the Court of the King of Heaven.” *Hist. acc. of the Eng. Stage*, p. 131. *Shapf. ed. 1793. Histroiafriz*, 1633, p. 112. There is probably an error in regard to the date in the

foregoing account, (an error for which the author of *Histroiafriz* is alone accountable); for in 1416, *Æneas* was only eleven years of age,—an age at which a mystery might be enjoyed, but could hardly be written. It is, however, merely in the date that the error may be presumed to lie; for as *Æneas* was not only a poet, but a chief promoter of the academy of the *Intronati*, it is not unlikely that the mystery in question was composed by him in his youth, and acted in his presence, either during his pontificate, or while he was metropolitan of Sienna,—a city in which the drama was early and peculiarly favoured by his family.

<sup>9</sup> “ *Intronato*,” says De La Lande, “ est un vase fêlé, qui lorsqu’ on le frappe annonce à l’oreille qu’il est cassé.”

keep dry salt; and for the device of its seal, a pestle, with this motto from Ovid, *meliora latent*. To each member was assigned a name, which was to serve as an hint towards the correction of some prevailing fault; such as *Il Trascurato*, the arrogant, *Il Giarlone*, the babbler, &c. An Arci-Intronato, or Chief Blockhead, was annually elected to fill the office of president. And at a stated time in each year, or on any remarkable occasion, a meeting was convened, where sonnets and canzoni were recited, and plays exhibited, in a theatre appertaining to the academy. When the republic of Sienna, liberated from the Spanish yoke, passed into the hands of the Medici family, the functions of this academy ceased for a while; but in 1603, all its privileges were restored by Ferdinand I. grand duke of Florence. And, in 1670, on its being incorporated with the

<sup>1</sup> De la Lande observes, that on this theatre becoming the joint property of the two academies, "on rebâtit les loges avec plus de magnificence qu'auparavant, et l'on y joua l'*Argia*." *Tom. iii. p. 297.* The piece exhibited on this occasion was, probably, *l'Argia, dramma musicale rappresentato a Insprugg. Alla Maestà della Sereniss. Cristina regina di Svezia, &c. Imp. 1655.* Concerning this drama, there is the following curious anecdote among the MSS. of Dr. Bargrave, in the library of the cathedral of Canterbury, which, whether my conjecture be well founded or not, is worth transcribing. He is describing a festino given to Christina while she was at Inspruck: "That night she was entertayned w<sup>th</sup> a most

excellent opera, all in musick, and in Italian; the actors of that play being all of that nation, and as some of themselves told me they were 7 castrati or eunuchs; the rest were whoores, moncks, fryers, and priests: I am sure it lasted about 6 or 7 hours, with most strangely excellent scenes, and ravishing musick; of all which by the archduke's order the Sig. Conte Collacio presented me with a booke in Italian, w<sup>ch</sup> I have now in my study, with all the scenes in excellent brass cutts." *Vid. rev. Mr. Todd's ed. of Poet. Works of J. Milton, Lond. 1801, (vol. vi. p. 269);* a work not less rich in curious and interesting literary anecdote, than in sound and ingenious criticism.

Filomati, it obtained possession of the theatre erected in the hall where the council of Sienna formerly assembled, and in which the comedy of "L'Ortenzio" had been represented (1560) before Cosmo I.<sup>1</sup> This theatre was destroyed by fire in 1751<sup>2</sup>. But the academy continued to flourish until the fatal incursion of the desolating armies of the French republic<sup>3</sup>.

Possessed of three dramas represented in this academy, I am enabled to lay before my readers some account of the manner in which those exhibitions were conducted. The first of these pieces is intitled, "Comedià del Sacrificio degli Intronati, celebrato nei Giochi d'un carnovale in Sienna". This was the carnival of 1531,

<sup>1</sup> This theatre has been since rebuilt, chiefly at the expence of the emperor. The construction of the new edifice is thus described by De la Lande. "Ce nouveau théâtre est très-commode ; sa forme est un ovale parfait, dont une extrémité est interrompue par l'orchestre. Il y a quatre rangs de vingt-deux loges chacun, en y comprenant celle du milieu qui tient la place de trois. Mais les peintures qui décorent les loges, ne répondent point de tout à la beauté de la salle." *T. iii. p. 297.*

<sup>2</sup> When M. Landi observes, that this academy was in existence so late as 1771, he makes honourable mention of one of its female associates. "Parmi les Intronati, l'académicienne Marie Fortuna, dame Siennoise, fit en 1771, et dédia au roi de Prusse une tragédie intitulée *Zaffira*, pièce que les meilleurs poëtes ne défavoient point." *Hist. de la Lett. de*

*l'Ital. v. p. 280.* The admission of ladies into this academy, was contrary to an express decree of Apollo, according to Boccalini, who affirms an humorous reason for their exclusion. *Ragg. di Parma*, cent. i. ragg. 22.

<sup>3</sup> This edition which was, I believe, the first, was printed in M.DXXXVIII. There is no note of place, but *Sienna* may be presumed. This comedy is so old that Scipione Bargagli affirms, "che essa fu la prima per avventura, o delle poche prime, che con buona arte e bella grazie di stile, e di rappresentazione al popolo vedute fossero in Italia a que' tempi." The author is unknown.

This comedy was translated into French by Charles Estienne, and printed, with the title of *Les Abus*, at *Lyons*, 1543. A corrected edition, with engravings, appeared at *Paris*, 1556.

when the office of Arci-Intronato was filled by a member denominated Il Sordo.

THE prelude is opened by a musician, who enters, singing to a lyre, in ottava rima, an address to the ladies, in which he complains of their cruelty, and informs them, that such of their lovers as they had treated with unmerited severity, were each, that evening, to burn, upon an altar prepared for the purpose, the most precious memento of their affection.

Ciò che di voi più caro tiene:  
Di vostr' amor, di vostra fede peggio.

A dialogue ensues, in which a madrigal, beginning

Alma celeste Dea,

is sung. The attending priest then prefers a prayer to all the gods in regular succession, commencing with the

Omnipotente almo rettor, &c.

After this prayer, he addresses the Ingannati, (the deceived, or injured lovers) assembled around him.

Queste belle spietate et fiere Donne  
Rende loro à se stessi, et via discaccia  
Da i petti lor l' indegna ingiusta fiamma, &c.

The first Ingannato, who is called Il Defiato, ascending by three steps to the altar, flings a veil, bathed in tears, into the flames, and while it burns, he repeats the following lines.

Delle lagrime mie fido sostegno  
 Candido velo al sacro altar ti porto,  
 Poi che mia colpa nò mà l' altrui torto  
 Di pregio, o dono alcun non mi se degno.  
 Portan quest' altri amanti un charo peggio,  
 Io Defiato sol senza conforto  
 De la doglia infinita in cui già morto  
 Piangendo sono ho te per certo segno.  
 Tu quell' humor che da i trist' occhi hai tolto  
 Allhor ch' al fuoco andrai non sparger fuore,  
 Se del mio lungo affanno homai ti cale,  
 Ch' alle fiamme farebbe il valor tolto  
 De la molta acqua ; et perciò i miei dolori  
 Rimedio non haurien nel mio gran male.

Go faithful guardjan of the falling tear,  
 Bright veil ! I fling thee to the sacred flame,  
 Not for my own,—but for another's shame,  
 Condemn'd a poor, unequal gift to bear;  
 Richer oblations may be offer'd here  
 By wealthier hands ; but my devoted name  
 Thus the sole pledge of countless woes may claim,  
 Which soon this body to a shade must wear.  
 O bear my treasure to the sacred fire,  
 But scatter none, if, with your master's care,  
 This unpolluted gift can sympathize.  
 An half-extinguish'd flame can ne'er aspire :  
 Nor any solace for my deep despair,  
 Be left for me, beneath the ample skies.

He then descends, and is succeeded by l'Affan-noso, bearing in his hand, an impression in linen of a rifted oak ; and while his oblation is consuming, he also recites appropriate verses. All the remaining memento's being offered in the same way, the priest desires the Ingannatti to form a ring, and dance three times round the urn into which their offerings were thrown, each taking out some ashes as he passes. They then sing the following madrigal expressive of their joy at being freed from their amorous chains,

**Gloriosi Intronati**

Che da i penier d'amor liberi, e scioti,  
 Poggiate al ciel con fi fidata scorta,  
 Nel bel desio raccolti,  
 Fuggite quel che sol danno v'apporta,  
 Quel cos' vago, e bel che fi vi piace,  
 E cosa vana e frale,  
 Spiegate adunque l'ale  
 Per farvi al mondo eterni, e in ciel beati.

**Freedom's immortal heirs,**

Who, from the chains of Cupid left at large,  
 Climb upward, following your celestial guide,  
 Fraught with an holy charge  
 Of thoughts that mount above the stormy tide  
 Of love. That form which caught your eyes of old  
 Was empty, frail, and vain ;  
 So spread your wings a long release to gain  
 From low sublunar cares.

When the vocal music ceases, they resume the dance in a ring, and the priest desires that each *Tagannotto* may throw the ashes which he holds in his hand, over his shoulder, and thus committing them to the wind, pursue the road which leads to heaven.

Le gitti al vento, e senza mai voltarvi  
Seguite il bel camin, ch' al ciel vi mena.

The musician who opened the sacrifice, enters again, and, after he has sung a few ottave to his lyre, a prose drama entitled "Commedie delle Ingannati" commences.

This drama is founded upon a novel of Bandello which bears the following title; *Nicuola innamorata di Lattanzio va a servirlo vestita da paggio, e dopo molti casi seco si marita; e ciò che ad un suo fratello avvenne*<sup>3</sup>. In the conduct of the story, the author seldom departs from the novelist. Nor is he more delicate in the description of scenes of amorous dalliance, particularly in *Att. IV, sc. 5.* where Pasquella describes the secret meeting between her mistress and Fabritio. Amongst the interlocutors we find a Spaniard speaking his native language. And in Meffer Piero we are, I believe,

<sup>3</sup> *Novelle. Lond. 1792. tom v. p. 282.* Belleforest translated this tale into French, and inserted it in his *Hist. trag. tom iv. bjt. 7.* And, as Mr. Ge-

pell truly observes, this novel is, to all appearance, the foundation of the serious part of the *Twelfth Night of Shakespeare*.

presented with the first pedant that appeared upon the Italian stage. This character, who is as prodigal of Latin as the Holofernes of Shakespeare, is well supported <sup>6</sup>.

The next piece (which is also in prose) is entitled, "L'Amor Costante <sup>7</sup>. Comedia del Signor Stordito Intronato, composta per la venuta dell' Imperatore (Charles V.) in Siena l'anno del xxxvi." As a compliment to their imperial guest, the Intronati, on this occasion, exhibited between the acts *varij abbattimenti di diverse forte d'armi et intrecciati, ogni cosa tempi e misure di Mo-*

<sup>6</sup> As both the original, and the French translation of this comedy appeared before Shakespeare was born, it is possible it might have met his observation in either language; and if it did not supply him with the leading fable of the *Twelfth Night*, it might at least, have suggested to him the idea of dramatizing the novel of Bandello. There are not, however, any very striking traits of resemblance between the English and the Italian comedies. Yet it is deserving of notice, that there are in the latter two characters which do not appear in the novel,—I mean a pedant and a foolish, drunken servant,—characters which are not unlike some we find in the English drama. Sir Toby, it is true, interlards his conversation with Latin, yet he is not, like Piero, a decided pedant. But might not Piero have been the prototype of Holofernes?

The pedant was now no uncommon character upon the Italian stage. To this class of scholars, belongs the Maestro Vico of Contile in his *Pf-*

*cara, Mil. 1550.* The prologue to the *Spagnolas* (*Ven. 1549*) of A. Calmo, is delivered by a pedant of Ragusa. And G. B. Pefcatore introduces a school-master in *Jave*, in his *Nina, Ven. 1558*.

<sup>7</sup> In *Ven.* per Agostino Bindoni, l'anno M.D.L. The earliest edition is that of *Ven. 1540*.—*L'Ortensio* of the same author, was also recited in the presence of Charles V. And again, in 1560, before Cosimo I. The decorations of the front of the stage on the latter occasion, are thus described by S. U. Azzolini. "Nell' alto disegno si vede l'arma del duca, e sotto l'arma la seguente iscrizione.

#### GENEROSE INTRONATO

THUSCORUM PRINCIPI

INTRONATORUM HILARITAS.

E sotto queste parole si vede la Zucca con li pistelli, insegne dell' academia. Al destro lata la figura della Poesia, col motto: *mi'et utile dulci*; ed al manco lato quella della commedia, col motto: *Vite Speculum*."

refba. I am inclined to think that, as a further compliment to the emperor, it was also on this occasion that the Italian Captain (an important character in the early Italian comedy) first yielded his place to the Capitano Spagnuolo<sup>8</sup>. This conjecture is founded upon the following passage in the prologue.

*Prol.* Per Dio si che ci potreste far servizio: perche havian de bisogno d'uno che facci meglio un Capitano; voi lo fareste per eccellentia.

*Spag.* Señor si que lo hare, y me sera poco trabajo por que otravez es he seido Capitan.

But it was not merely in the adoption of a single character that the Italian comic poets followed the Spanish writers: they took for their model the corrupt form of the Spanish comedy, and, for a while, copied it with the most abject servility<sup>9</sup>. Several of our most illustrious dramatic

<sup>8</sup>“ Le capitain Espagnol petit à petit détruisit le Capitan ancien Italien. Dans le tema du passage de Charles —Quint en Italie, ce personnage fut introduit sur notre Théâtre. La nouveauté emporta les suffrages du public; notre Capitan Italien fut obligé de se tiare, et le Capitan Espagnol resta le maître du champ de bataille.” *Hist. du Théâtre. Ital. t. II. p. 5-5.* Figures of those rival captains may be found among the plates which illustrate Riccoboni’s valuable work. About the year 1680 the Spanish Captain retired from the Italian stage, and was succeeded by that eternal poltron,—Scaramuccio.

<sup>9</sup> Perhaps the celebrated Spanish tragic comedy of *Celestina* assisted in

corrupting the purity of the Italian stage. This comedy, which is known to the English reader under the title of *The Spanish Rogue*, was translated into Italian so early as 1506. Several editions have since appeared. One printed in 1531 now lies before me with an argument and a print in wood to each scene. This edition, with all the original obscenities, is dedicated to a lady,—Feltria de Campo Fregosa,—at whose desire this new version was undertaken. If the Italian ladies sanctioned such publications, Riccoboni need not be surprised “ du liber tinage des mœurs qui se trouve dans les premières comedies de notre (his) nation,” *tom. II. p. 150.*

writers (says Gravina, alluding, with indignation, to this practice) introduced the Greek and Latin taste upon the Italian stage,—*banno all' Italica scena trasportato il greco, e latino gusto*,—before the mean spirit of our courts, adulating their powerful invaders, tarnished the glory of their native liberty, and compelled the nation to acquiesce in an humiliating imitation of those who had borrowed from us the first ray of philosophic light<sup>5</sup>. The innovation which excited the indignation of Gravina, is ascribed to Giacinto Cicognini, who flourished about the middle of the seventeenth century<sup>6</sup>.

“L'Amor Costante” was written by Alessandro Piccolomini, of the family of Pius II. He was, says Crescimbeni, one of the most celebrated philosophers and astronomers of his time, and one of the firmest pillars—*piu salde colonne*,—of the *Accademia degl' Intronati*. He died archbishop of Patrasso in 1578<sup>7</sup>. Among the sonnets of his compatriot, Luca Contile, is one addressed to him beginning,

Tanti e tai frutti de le tue fatiche.

<sup>5</sup> *Della Rag. Poet.* p. III. Vid. also *Ragg. di Pianz. cent.* I, *ragg.* 78.

<sup>6</sup> He taught his countrymen, says Salvini, “di fare le commedie con molteplicità d'accidenti, e varj intrecci alla moda di Spagna.” *Ann. Sopra la Fiera di M. Buonarroti*, p. 456. Cicognini was a native of Flo-

rence, and author of the celebrated musical drama of *Giafone*.

<sup>7</sup> *Ist. della vol. poet. t. ii*, p. 415. In 1611 appeared in Siena, a collection in two volumes of the *Commedie degli accademici Intronati di Siena, per Bart. Franceschi*, which include the dramas of Piccolomini.



But the "Virginia" of Bernardo Accolti should, by chronological right, have preceded these two dramas, (if, as we presume, it was exhibited in the theatre of the Intronati;) for it was printed so early as 1513<sup>5</sup>: however, as it is not accompanied with any information in regard to the usages of the academy, or the mode of representation, it was determined not to introduce it to the reader's notice till the *areana* of the Intronati had been opened. The occasion on which this comedy was first represented, was the nuptials of Antonio Spannochi. The plot is founded upon *Novella VII. Giornata III.* of the "Decamerone" of Boccaccio, the source whence Shakespeare drew the subject of his "All's well that ends well." At the beginning, the argument is given in a sonnet which I shall insert in the notes<sup>6</sup>;

<sup>5</sup> Fir. a fiamza di Alff. Fran. Ry. segli. Another edition appeared at Ven. 1515. In the frontispiece of the former the author is represented sitting in a meditating posture, with a book open before him, and the words UNICO. ARET. inscribed beneath. I shall transcribe the full title of an edition in my possession. *Comedia del preclarissimo Messer Bernardo Accolti: Scriptore Apostolico: et Abbreviato: recitata nelle noze del magnifico Antonio Spannochi: nolle inchieta cipta di Siena.* At the end we read; *Finita la commedia: et capitoli: et Bramboli di Messer Bernardo Accolti Arcino Stampata in Firenze. Anno M.D.XVIII.*

## ARGOMENTO.

<sup>6</sup> Virginia amando el re guarisce, et thiede,  
di Salerno el gran principe in ma-  
rito;  
Qual constre&to a sposarla, e poi  
partito  
per mai tornar fin lei viva si vede:  
Cercha Virginia scrivendo, mercede,  
ma el principe da molta ira affa-  
lito,  
li domanda s'a lei vuol sia redito,  
dua condition qual impossibil  
crede.  
Però Virginia sola, et travestita,  
partendo, ogni impossibil condi-  
tione

and in this place I shall transcribe, merely as a specimen of the measure in which the piece is written<sup>7</sup>, the following stanza from the opening of the second act.

Dura profana abhorrita fortuna :  
 mai contenta star ferma in uno stato,  
 tu sempre giri con rota importuna  
 sel basso elevi, & l'alto hai ruinato.  
 Et l'huom che justo senza causa alcuna  
 persegui : & quel che injusto fai beato :  
 ne morto o prego in te pietate arreca  
 pero chiamata sei fallace & cieca.

The title of this piece is a singular monument of paternal affection,—Virginia was the name of a beloved daughter of the author<sup>8</sup>!

Accolti was one of the bright constellation of wits that shed its effulgence on the court of Urbino at the beginning of the sixteenth century. His great excellence in the art of singing *all'improvista*, rendered him a favourite in the court of

adempie al fin con prudentia infinita.

Onde el principe pien d'admiratione,  
 lei di favore et gratia rivestita,  
 Sposa di nuovo' con molto affec-  
 tione.

*Ed. 1518.*

Without meaning to insinuate that Shakespeare had any obligations to this comedy, I shall observe a striking coincidence: a scene in the first act of *All's well, that ends well*, opens with an ottava, and a letter in the third act is couched in the form of a sonnet.

<sup>7</sup> Both Riccoboni and Allacci assert that this comedy is in prose. The words of the latter are: "in prosa con alcune ottave, e terzine." The whole comedy is ottava rima, with the exception of a few terzine.

<sup>8</sup> Luca Contile has left a monument of gratitude not less singular in his comedy of *La Cesarea Gonsga*, (Mil. 1550) which bears the name of his patron. In this comedy a song is introduced in the manner of the modern comic opera.

**Leo X.** and obtained for him, the honourable appellation of l'unico Accolti<sup>2</sup>; an appellation under which he is immortalized in the *Orlando Furioso*.

Il gran lume Aretin, l'unico Accolti<sup>3</sup>.

Leo, who always rewarded those who ministered to his amusement, conferred on Accolti the united offices of Scrittore Apostolico and Abbreviatore, and invested him with the seigniory of the little city of Nepi at the mouth of the Tiber. But as he can no longer enjoy the countenance or the munificence of his patron, perhaps his proudest distinction is that of his having been one of the first and most decided promoters of the secular drama in Italy<sup>4</sup>. He died in the year 1500.

**LA CONGREGA DE' ROZZI** boasts even an higher antiquity than that of the Accademia degl' Intronati, or of any of the other Italian academies.

<sup>2</sup> This faculty in Accolti gave birth to the following epigram by Gio. Mattea Tocani.

Carmina, quæ subito tibi sunt effusa  
calore,  
Vel quæ sunt lima sæpe polita tua,  
Qui legit, haud cernit quid differat  
imperius arte,  
Et procusa pari cuncta labore puerat.  
Atque ait: hæc si est ars, nihil hac  
est cultius arte  
Si furor, est ars hoc culta furore  
minus.

When it was known he would "improvvisare," says Tiraboschi, "chiudeansi le botteghe, e da ogni parte si accorreva in folla ad udirlo, si ponevan guardie alle poste, s'illuminavan le stanze, ed i più dotti uomini ed i più venerandi prelati vi si recavano a gara, ed il poeta era spesso interrotto dagli alti applausi degli uditori," vi, p. 859.

<sup>3</sup> *Cast. xlvi, fl. 10.*

<sup>4</sup> *Mem. on It. Trag. p. (—).*

It originated in a meeting of the artists of Florence, at which, says Zeno, open war was declared against sloth<sup>5</sup>. At first they confined themselves to the recitation of sonnets and canzoni; but after sometime, (says Francesco Faleri, their poetical historian<sup>6</sup>) they spread their wings and took a bolder flight<sup>7</sup>; signalizing themselves in the exhibition of rustic comedies and rural masquerades. The fame of their excellence in theatrical exhibitions spread through the neighbouring states, and at length reached Rome. Leo, whose mind was peculiarly awake to every promise of elegant amusement, invited the Congrega to the Vatican. In 1517 they complied with the requisition, and were so successful in their attempt to gain the favour of his holiness, that they received an annual invitation to Rome during the remainder of his pontificate<sup>8</sup>. It was by the Rozzi the "Sofonisba" of Trissino, and the "Mandragola" of Machiavelli, were performed in the presence of this pontiff. Flattered by the applause of their countrymen, and vain of the no-

<sup>5</sup> Verso il fine del secolo XV, molti giovani Sanezi di umore allegro e piacevole, tutti artisti di professione, convenuti insieme, dichiararono all' ozio un' aperta guerra. *tom. i.*, p. 397.

<sup>6</sup> Faleri of Sienna wrote (1656) an oration in terzine rusticali, in which the rise and progress of this institution is traced. This piece, from which Ap. Zeno gives some extracts, still remains unedited. *Vid.*

*B. della Eleg. Ital.* *tom. i.*, p. 397.

In 1757, *Reluz. Stor. dell' accad. de' Rozzi di Siena*, appeared in Paris.

<sup>7</sup> Dopo alquanti dì fesero l'ale, &c.

<sup>8</sup> Chiamava ogn' anno, il decimo Leone  
Dal Vaticano i Rozzi mentre  
vissé,  
Per sentir sue commedie, e sue  
canzoni.

tice of the father of the Church, they dropped the humble denomination of Congrega, and assumed, in 1531, the title of Academy, in imitation of the Intronati<sup>5</sup>. When this innovation took place, it was proposed by some of the members to change the name of Rozzi with the title of the institution ; but Angelo Cenni, a distinguished member, and a farrier by profession, wisely recommended it to them not to expose themselves to ridicule by assuming a denomination unsuitable to their rank in life. At length it was resolved to preserve the original name ; and, at the same time, they chose for their seal an old cork with the following motto, “ *Chi quà soggiorna acquista quel che perde.*” It was further proposed by Scipione, trumpeter to his holiness, that each member should, like the Intronati, assume some characteristic appellation, and annually elect an Arci-Rozzo. In our days, says Zetio, this academy departing from the original design of the institution, admitted doctors, and professors of rhetoric and of all the higher species of literature ; so that it is no longer distinguished from the other learned societies of Italy. The theatre belonging to this academy was standing near the cathedral when De La Lande visited Sienna in 1787.

<sup>5</sup> aver d' un' Accademia il nome  
Con l'Impresa, conforme gl' Intronati.

That the number of dramas written by the primitive members of this academy was very considerable, may be inferred from the circumstance of our finding above forty of their early comic productions in the catalogue of the Biblioteca Pinelliana. Of the mode of representation I am not prepared to give a satisfactory account; but it appears from the title-pages of some of their comedies, that morrice-dances, dumb-shows, and interludes of different kinds, frequently extended the entertainment and varied the amusements of the evening. Either from a predilection for terzarima, or in observance of some established regulation, or ancient usage, almost all the pieces intended for representation in this academy, were written in that measure<sup>6</sup>. A short monologue from "Il Romito Negromante," by Angelo Cenni, a member of this institution, shall serve as a specimen of the verification of those pieces.

*Atto I. Sc. 4.*

Gli altri giorni veloci più che 'l vento  
 Sempre son sparfi à me; questo, in che aspetto  
 Veder gran cosa è lungo ad ognun cento.

Io vo' sonare, al consueto effetto,  
 Per esser buon tenuto, la campana.  
 Quante piacer mi prendo! Oh qual diletto!

<sup>6</sup> *In Siena, 1547.*

Di queste donne, che con mente insana,  
 Vengono a me, e me tengon qual santo;  
 Ne fan quel che s' asconde in questa lana.

Cos Pater Nostrie collo torto intanto  
 Mi cavo el viver mio senza fatica:  
 L'uffizio et i digiun posti ho da canto.

Con l'arte maga mia mente s'intrica  
 Vie più che in altro, ond' ho angioletta,  
 A vecchiezza, di me crudel nemica.

Fleet as the viewless currents of the air  
 By Æol driven, my former days are fled,  
 But those dread moments, clogg'd with anxious care,  
 And import high, retreat with tardy tread.

Each hour an hundred seems. The facring bell  
 Sounding the welcome signal, round shall lead  
 (Ye gods what transport!) to my lonely cell  
 Full many a moon-struck dame along the mead.

They hold me for an heaven-commision'd sage,  
 Nor know the secrets by this lamb-like vest  
 Conceal'd. My orisons and humble guise  
 Secure with saintly shew, a life of rest.

But my connection with the nether skies  
 Gives a black prompter from the realms unblest,  
 A meddling demon who delights to wage  
 Incessant war with my unhappy age.

\*

XI. WE are told that before the institution of the Academies of which we have just given some account, Istrioni, or hired players, always

acted extempore. The extemporaneous pieces alluded to, still prevail in Italy under the denomination of **COMMEDIE DELL' ARTE**, or, **COMMEDIE A SOGGETTO**, "a cant name," says BARETTI, "for those burlesque plays substituted to the **Commedie Antiche**. These," he continues, "are not wholly of modern invention, but lineally descended from the **Atellanes** of the Romans, which kept their power of pleasing the Italians from generation to generation, through all the barbarous ages, standing their ground, in many obscure parts of Italy, against the regular tragedies and comedies produced by the numerous successors of Trissino and Bibbiena.—The personages of this new kind of dramatic entertainments, played in masks<sup>7</sup>. Each of these was

<sup>7</sup> The modern mask differs as well in the form as in the use, from the *persona*, or mask, of the ancients. It neither covers the head entirely, enlarges the voice, nor usually exhibits aggravated features. *Vid. Le masch. scenich. Sc. d'ant. Roma, da F. de Ficoroni, Rom. 1736, and Off. subjoined to Ulisse, Trag. Fir. 1778.* It is, in general, a thin covering of silk or leather, which sometimes conceals the whole, and sometimes only part, of the face, with apertures for the eyes and the prominent features. The characteristic mask is rarely used, and when used, chiefly confined to certain characters. Though the half-mask is generally considered as a modern invention, it would seem to have been sometimes worn in the ancient theatres; probably by the

dancers. A dancing figure, with an half-mask, occurs in *Fitt. d Ercol. tom. iv tav. xxxv.* It is now, I believe, generally acknowledged that the invention of the dramatic mask is justly ascribed to Etruria.—

To her, e'en Athens, as the learn'd declare,  
Might owe the mask dramatic  
muses wear,

are the words of Mr. Hayley, in a poem equally elegant, instructive, and pathetic *Eff. on Sculp. op. iv.* see also *Etr. regul.* The fatire of the ancient fabulist will, I fear, too often apply to the modern dramatic mask.

Personam tragicam forte vulpes  
viderat,  
O quanta species, inquit, cerebrya  
non habet!

originally intended as a kind of characteristic representation of some particular Italian district or town. Thus Pantalone was a Venetian merchant<sup>8</sup>, Dottore a Bolognese physician<sup>9</sup>, Spaviento a Neapolitan braggadocio, Pullicinella a wag of Apulia, Giangurgolo and Coviello<sup>1</sup> two clowns of Calabria, Gelsomino a Roman beau, Beltrame a Milanese simpleton<sup>2</sup>, Brighella a Ferarese pimp, and Arlecchino a blundering servant of Bergamo. Each of these personages was

<sup>8</sup> This character appeared at a very early period upon the English stage. It is noticed, and thus described, by Shakespeare in *As you like it.*

— the lean and slipper'd Pantaloон,  
With spectacles on nose.

<sup>9</sup> The ridiculous manners, and pedantic loquacity, of Graziano delle Cetiche da Francolino, an old barber of Bologna, suggested the original idea of the character of the Dottore, a character which seems to be a ludicrous modification of the pedant. When Riccoboni began in 1690, to frequent the theatres, this character was occupied by G. B. Paghetti, and, after him, by Gal. Savorini. Except these actors, says he, "tous les comediens de ce tems-là etoient ignorans." i, p. 73. Prior to this period, however, the Italian actors were, in general, as eminent for their literary acquirements, as for their powers of gesticulation and skill in declamation: indeed, some of the best comedies of which Italy can boast, were the productions of professed players.

<sup>1</sup> The famous Salvator Rosa is said to have excelled in Coviello, a character, the original of which must have frequently met his observation, while he was studying his art amidst the romantic wilds of Calabria. Salvator is praised, by Lor. Lippi, as an actor (under the anagrammatic name of Selva Rosata) in his *Malmantile*; and censured, as a painter, by Mr. Fuseli, in his *Lectures*, p. 77.

Niccold Barbieri was the most celebrated Beltrame of his day; Gio. B. Andreini, author of the *Adams*, &c. was equally admired as an Amorofo. Both these actors enjoyed the protection, and experienced the munificence, of Lewis XIII. of France. The dramatic productions of Andreini I have noticed elsewhere; (*Hist. Mem. on It. trag.* p. 166) here I shall observe, that the *Inavertito* of Barbieri furnished the subject of the *Etrurie* of Moliere. Barbieri is not more celebrated for his abilities as an actor and an author, than for his obstinate chastity during his widowhood; a virtue of rather rare occurrence in his profession.

clad in a peculiar dress; each had his peculiar mask; and each spoke the dialect of the place he represented.—Besides these, and a few other such personages, of which at least four were introduced in each play, there were the Amoroſo's or Innamorato's; that is, ſome men and women<sup>3</sup> who acted ſerious parts, with Smeraldina, Colombina, Spilletta, and other females who played the parts of ſervetta's or waiting-maids. All these ſpoke Tuscan or Roman, and wore no masks."

"The authors of these pieces," he further observes, "only wrote in a very compendious way, the buſineſs of the ſcene in a progressive order; and ſticking two copies of the *Scenario*, (ſo this kind of dramatic ſkeleton is called) in two lateral back parts of the ſtage, before the entertainment began, each actor caught the ſubject of the ſcene with a glance, whenever called forth by his cue<sup>4</sup>,

<sup>3</sup> Here Baretti muſt be underſtood to ſpeak of the modern *Commedia dell' arte*; for female players were unknown in the Italian theatres before the year 1560. *Hif. du Théat. It.* i. p. 42. I have elſewhere obſerved, that the Italiants were the firſt who introduced women upon the ſtage. *Hif. Mem. on It. trag.* p. 199. Cecchini and Riccoboni were my authoritatis. Polonia Zuccati, the wife of Valerio, is the firſt actress I have been able to diſcover on the public ſtage of Italy. She is famed for her talents in *commedia a ſoggetto*, which ſhe often exerciſed in conjunction with her husband, Frate Armonio,

and Lodovico Dolce. But Vincenzo Armani, a Venetian actress of the fame period, ſeems to have poſſeſſed greater versatility of talent. She excelled in pastoral, in comedy, and in tragedy, and, to borrow the words of Quadrio, "eſprima con tanta forza gli affetti delle persone che rappreſentava, che aveſſe il freno degli umani petti in mano." She flouriſhed about 1570.

<sup>4</sup> A ſimilair practice prevailed upon the English ſtage at an early period. This appears from the late Mr. Steeven's description of *the Plotts of the ſeven deadlie ſins*, diſcovered by him in Dulwich college, and reſer-

and either singly or colloquially, spoke extempore to the subject. Of these Scenario's, or skeletons, a good many are still extant. One Flaminio Scala, a comedian, has published fifty of his own invention 1611<sup>5</sup>. I once saw the book, but could not make much of any of his plots, which are not easily unravelled but by comedians long accustomed to catch their reciprocal hints." These Scenario must, however, have been intelligible in the time of the celebrated cardinal Borromeo, archbishop of Milan, and afterwards a saint; for we find that such as were intended for exhibition in the city over which he presided, were examined by a person appointed by him, and if nothing was found either in the action, or the conduct, of the piece that could corrupt the

red by Mr. Malone to 1589. "The Platt, (for so it is called) is fairly written out on pasteboard in a large hand, and undoubtedly contained directions to be stuck up near the prompter's station. It has an oblong hole in its centre, sufficient to admit a wooden peg." *Steeven's Shakespeare*, vol. ii, p. 498. As Pantalone is introduced in some other Plotts of the same period, it may be presumed that the practice was borrowed from Italy.

<sup>5</sup> Flaminio Scala fut le premiere qui composa des Canevas de comedies, et qui les fit imprimer: la construction de ses fables est très foible, et même j'oserais dire mauvaise, mais sur-tout la plus grande partie en est très-scandaleuse. *Hist. du Th. It.* i, p. 40. Goldoni possessed "un manuscritto del secolo

quindicesimo molto ben conservato, e legato in pergamena, che contiene 120 foggetti di comedie Italiane che chiamano *Commedia d'arte*, e ne' quali la base fondamentale del comico è sempre Pantalone," &c. *Mem. ii*, p. 187. Moliere's many obligations to the *Canevas* of the Italian comedians are noticed by Riccoboni in *Observ. sur la Comed. Paris*, 1736, p. 146-147. Vid. *Append. No. XIII.*

"*Acc. of Italy*, vol. i, chap. xi. See also Goldoni on this subject, in his entertaining *Memorie*, ii, p. 186-188. The pleasure which the performance of Sacchi and Fiorili in the *commedie a soggetto*, afforded Bartoli at Venice, induced him to become an advocate for that species of drama.

innocence of youth, or scandalize the piety of the christian auditor, the holy cardinal authorized the representation by his signature at the foot of the manuscript<sup>7</sup>. Riccoboni was acquainted, in his youth, with an old actress who had seen some Scenario's signed by the cardinal<sup>8</sup>. Several efforts were made during the progress of the drama in Italy to alienate the public favour from this preposterous species of drama; and about the middle of the last century, Goldoni, in the comic system which he endeavoured to establish, made a decided attempt at its total abolition<sup>9</sup>; an attempt which has elicited an eulogium from the lively genius of M. Tenhove, "It has been only in the eighteenth century," says he, "that Nature has at last produced on the shore of the Adriatic gulf, her son Goldoni, true and simple, but as negligent as herself." However there is something so congenial to the Italian genius in the *Commedia dell' arte*, that it has continued to keep possession of the Italian stage through all its various revolutions<sup>1</sup>. And it is a fact as extraordinary as it is curious and true, that the Sannio

<sup>7</sup> *Hist. de Tb. It.* i, p. 58.

<sup>8</sup> *Ibid.* A few copies had been also seen by Angelo Constantini in the gallery of Sig. Canonico Settala at Milan. Constantini was well known on the French stage about the close of the sixteenth century, under the name of Mezitin, a mixed character, invented by himself, and chiefly

calculated to display the graces of his person.

<sup>9</sup> *Mem. ii, p. 188.*

<sup>1</sup> Perhaps national pride contributed to support the *commedia dell' arte* upon the Italian stage, as "un genere di commedie in cui l'Italia s'era distinta, e che nessuna nazione aveva saputo imitare." *Ibid. ii, p. 186.*

of the ancient Romans is still the favourite dramatic hero of the modern Italians, under the name and motley form of ARLECCHINO<sup>2</sup>.

XII. It now remains to notice an innovation in the comic department of the Italian drama by Angelo Beolco detto Ruzzante who, according to the historian of his native Padua, surpassed Plautus in writing comedies, and Roscius in representing them. In 1530 this writer, we are told, published six comedies in prose<sup>3</sup>, in which the *dramatis personæ* speak the different dialects of Venice, Bologna, Bergamo, Padua, Florence,

<sup>2</sup> *Hist. du Théat. It. i, chap. 1. Lett. of Lit.* p. 204, and *Hist. Mem. on It. Trag.* p. 197, note (1). The most celebrated harlequin that appeared in Italy, after the revival of the drama, was Pietro Maria Cecchini, an ingenious dramatic writer, and author of some excellent discourses on comedy. Cecchini's great excellence in this character, induced the emperor Matthias to enoble him. To this noble harlequin succeeded Zaceagnino, and Trufaldino, who "fermentent la porte en Italie aux bons arlequins," says the author of *Hist. du Tb. It. i*, p. 73. On the origin and antiquity of this character, see the *Append. No. I.*

Lady M. W. Montagu bears testimony to the excellence of the comic powers of the Italians, particularly in the character which is the subject of this note. Having complied with the requisition of the inhabitants of the neighbouring village to erect a theatre in the fadou of her romantic abode at

Louvere, she says, "I was surprised at the beauty of their scenes, which, though painted by a country painter, are better coloured, and the perspective better managed, than in any of the second-rate theatres in London. The performance was yet more surprising, the actors being all peasants; but the Italians have so natural a genius for comedy, they acted as well as if they had been brought up to nothing else, particularly the Arlequins, who far surpassed any of our English, though only the tailor of the village, and I am assured never saw a play in any other place." *Works, Lond. 1803, vol. iv, p. 210.*

<sup>3</sup> *Hist. du Tb. It. i, p. 50.* In this assertion there are two errors. Ruzzante published only five comedies; and his first comedy, *la Pievana*, did not appear till 1548. The remaining four were published in different years. In 1584, a complete edition of this writer's dramatic works was published in *Vicenza*.

and even the language of modern Greece<sup>4</sup>. The author of "L'Histoire du Theatre Italien," seems to think that the first idea of this confusion of tongues was borrowed from the "Pænulus" of Plautus; but it is more probable that it might have been suggested by the Commedia dell' arte, or rather, perhaps, by the masquerades of the carnival whence, it is allowed, he took the masks and distinctive habits of his characters. In order, says Riccoboni, to render his old men comic, he disguised them, sometimes in the dress of Pantalone, sometimes in that of the Dottore Bolognese, clothing their part of the dialogue in the respective dialects of these two characters<sup>5</sup>. To his servants he gave the dialect and peasants dress of Bergamo, because, as he alleged, the lower order of people in that district, is said to be chiefly composed of knaves and fools. Much praise has been lavished on the poetical and theatrical talents of Ruzzante by the writers of his country. Sperone Speroni calls him the Roscius of his age, and applauds his happy use of the rustic dialect<sup>6</sup>. Bernardo Varchi prefers his comedies to the

<sup>4</sup> Andrea Calmo imitated Ruzzante with so much success, that the *Rodiana* of this author was, for a while, attributed to him, and even printed under his name. In a subsequent edition, Calmo asserts his right to this comedy, and observes, that it was played at Venice in 1540, and afterwards in Trevigi.

In the dialogue of the *Rodiana*, the living Greek, and several dialects of Italy, are intermingled. To his *Pozione* is prefixed a prologue *alla greca*. Calmo, like Ruzzante, was an admired actor.

<sup>5</sup> tom. i, p. 51. *Hist. Mem. on P. Trag.* p. 217, note (g).

<sup>6</sup> *Dialog. Ven.* 1544, p. 44.

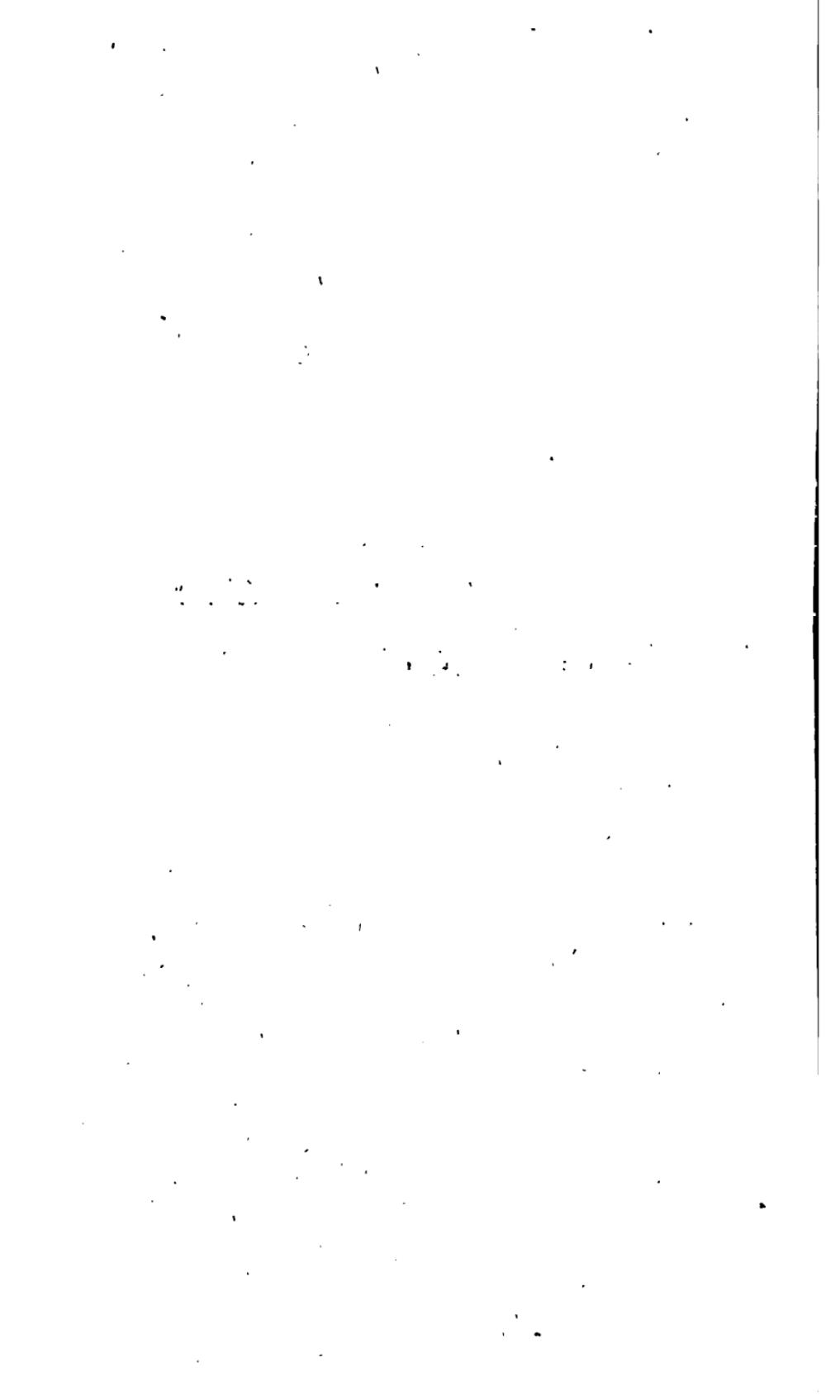
Atellanes of the Romans. *Credo*, says he, *cbe i nostri Zanni facciano più ridere, cbe i loro (the Romans) mimi non facevano, e cbe le commedie del Ruzzante da Padua, così contadine, avanzino quelle, cbe dalla città d' Atella, si chiamavano Atellane*<sup>7</sup>. While Riccoboni admits the difficulty of understanding, and, of course, enjoying his ' Babylonish dialect,' he thinks he afforded an important service to the Italian stage by rendering it a continual masquerade,—*une mascarade continuelle*<sup>8</sup>. His fellow citizen, Gio. Battista Rota, erected a monument to his memory in the church of S. Daniel near the prato delle valle. With the inscription on this monument, as a just tribute to the merit of the poet and the player, I shall close this essay,—

V. S.

ANGELO BEOLCO Ruzanti PATAVINO  
 NULLIS IN SCRIBENDIS AGENDISQUE COMOEDIIS  
 INGENIO, FACUNDIA, AUT ARTE SECUNDO  
 JOCIS ET SERMONIB. AGREST.  
 APPLAUSU OMNIUM FACETISS:  
 QUI NON SINE AMICOR. MOERORE E VITA DECES—  
 SIT ANN: DOMINI M,D,XLII. DIE XVII. MARTII:  
 ETATIS VERO XL.  
 JO: BAPT: ROTA PATAVINUS TANTAE PRÆSTANTIE  
 ADMIRAT. PIGN. HOC SEMPIT. IN TESTIMON.  
 FAMA AC NOMIN.  
 P. C.  
 ANN. A MUNDO REDEMP: M,D,LX.

<sup>7</sup> *Esel.* p. 342, *Fin.* 1730.<sup>8</sup> *Tom.* i, p. 54.

**ADDITIONAL NOTES, AND  
CORRECTIONS.**



## ADDITIONAL NOTES, AND CORRECTIONS.

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SECTION I. Tiraboschi, speaking of the period chiefly treated of in this section, says, "non vi ha forse alcun secolo in tutta la storia della Letteratura Italiana, in cui tanto si abbia incontrato di difficoltà, e di ostacoli a superare," *tom. v. pref.* After perusing this candid acknowledgment, the reader will not wonder that I should have encountered many difficulties in reviewing the same dark and tempestuous period. Wanting the clear and steady light of history, I was sometimes tempted to indulge in conjecture; an indulgence, however, which I trust it will be found I have not wantonly abused.

*Pag. 5. Note (4).* Atella was a small town near Naples, now called Averfa.] According to a late enlightened traveller, Averfa was built near, not upon, the ruins of Atella. "Averfa," says he, "was not built upon the ruins of Atella, an ancient city of the Oscans: its ruins are to be seen two miles to the south, at a place called S. Arpino di Atella." *Swinburne, Trav. in the Two Sicilies, vol. iv. p. 325.* The learned reader will observe, and correct, a typographical error, occasioned by my distance from the press, which runs through the note (p. 5.) to which I refer. *For, Atella, and Attellanea, read, Atella and Atellanea.* The same error occurs in the quotation from Bishop Warburton.

*Pag. 5. l. 13.* But in the representation in the Coliseum, the characters were filled by inanimate figures.] In order to convey a clear idea of a mute mystery, I shall transcribe Mr. Wright's account of a representation of *The Passion*, which he saw at Milan on Good Friday, in the year 1721. "We saw," says he, "at the church of St. Angelo, a representation of Mount Calvary; our Saviour and the two thieves on three crosses, carved in wood, and painted, as big as the life: the blessed virgin, St. John, &c. stood below the crosses, and palm-trees were set round the top of the mount. In the afternoon the Christ was taken from the cross; the body was so contrived with joints to the several limbs, that as soon as it was unnailed, the head and all the parts hung quite loose, to represent the circumstances of the Passion in the most lively manner they could to the people. I have been informed that the same practice is frequent in the Greek church too."

" In the procession upon this solemnity, they carry the several instruments, and other things mentioned in the story of the Passion, or supposed to attend it. There were a great many that carried crosses: the ladders, nails, pincers, the pillar, and scourges, the coat without seam, dice, spear, and sponge, were carried by others: some of them had crowns of thorns on their heads, chains about their middle, and ropes about their necks. The dead body was carried along after them, under a canopy, and the blessed virgin in wax, as mourning over it (the sorrow very well expressed): and solemn mournful music played all the while. *Obs. made in travelling through France, Italy, &c. p. 473. Lond. 1764.*

*Pag. 5. note (7).* A religious society of both sexes, who began about the year 1208 to celebrate the festival of Easter in the Prato della Valle.] As the exhibition, which is supposed to have originated at the celebration of this festival, is one of the earliest dramatic spectacles of which any record remains, some account of the present state of the Prato della Valle may not be unacceptable to the curious reader. We shall borrow the words of an amusing and intelligent traveller. "The Prato della Valle, before this church (St. Giulini) is," says Dr. Smith, "a thing unique in its kind; a green oval inclosure, surrounded with a canal, along whose banks are ranged numerous statues of illustrious men of the country, standing on handsome pedestals, which are not yet all occupied; nor are the intended four bridges over the canal yet completed. Within this inclosure the annual fair is held." *Sketch of a Tour on the Continent, vol. iii. p. 7.*

*Pag. 6. l. 4. The Presepio of Naples.]* My accomplished friend, Sir Richard Clayton, observes to me, that "the *Presepio* of Naples is not merely confined to that city. It existed," he says, "some years ago in some parts of the south of France and borders of Italy, and the *Cracca* of Provence is nearly allied to it." I hope Mrs. Piozzi will pardon me if I should add a very ingenious conjecture in regard to the *Presepio*, from one of the letters with which she honoured me. "It seems to me," says she, "as though the *Presepia* of Naples represented the *rappresentazioni*, for I fancy the early ones made a whole town subservient to their purpose, Milan or Florence: clustering a few actors on a near hill, dressed up like the holy family, for example, and all the others following with presents, to imitate the *Tre Re magi*, or whatever was the subject of the entertainment."

*Pag. 7. l. 5. The affrighted muses fled with precipitation to the vine-clad hills and olive groves of Provence.]* "About the age of Hugh Capet, founder of the third race of French kings, the poets of Provence," says Dr. Akenside, "were in high reputation; a sort of strolling bards or rhapsodists, who went about the courts of princes and noblemen, entertaining them at festivals with music and poetry. They attempted both the epic, ode, and satire; and abounded in a wild and fantastic vein of fable, partly allegorical, and partly founded on traditional legends of the Saracen wars. These were the rudiments of Italian poetry."—This note is intended to illustrate the following beautiful passage in *The Pleasures of Imagination. Book II. l. 13.—23.*

b7.

As long immur'd  
In noon-tide darkness by the glimm'ring lamp,  
Each muse and each fair science pin'd away

The ferdid hours; while spül, barbarian hands  
 Their mysteries profan'd, unstrung the lyre,  
 And chain'd the soaring pinion down to earth.  
 At last the muses rose, and spurn'd their bonds,  
 And wildly warbling, scatter'd, as they flew,  
 Their blooming wreaths from fair Valclusa's bow'r  
 To Arno's myrtle border, and the shore  
 Of soft, Parthenope.

*Pag. 8. l. 20.* When, in those ages, the marquises of Este gave a solemn fête, or held a court at Ferrara, the Troubadours not only proffered their services.] “La cour d'Azzon VII. marquis de Ferrare, issu de l'illustre maison d'Este, fut,” says M. Merian, “comme un rendez-vous où les Trouvères et les Jougleurs affluaient de toute part. Azzo régne depuis 1215 jusqu'en 1264.” *Mem. sur Dante. Mem. de l'acad. roy. des sciences et belles lettres* (of Berlin), for 1784. Tiraboschi only does justice to the author of the memoir from which the foregoing passage is extracted, when he says, “Trai moderni scrittori che hanno illustrata la vita e il poema di Dante, deesi onorevol luogo a M. Merian.” He certainly exhibits the clearest and most comprehensive view of the *Divina Commedia* which has yet been offered to the public. In proportion as M. Merian's memoir shall be diffused, Dante will be better understood, and more generally admired. He has rent, or removed, the veil which so long concealed his beauties, and brought to light

la Dottrina, che s'asconde  
 Sotto 'l velame degli versi strani.

To the beauties of this wonderful poet, my friend Mr. Boyd has given new lustre. And his bold and energetic pencil would seem to have passed into the hands of the author of *The Pursuits of Literature*, when he undertook to sketch his character as a poet and a man.

*Pag. 12. l. 2.* Afforded them the charitable aid of his muse.] Petrarcha in the same letter which we have quoted, says, “Ils (the Jougleurs) vont chercher ces ressources pour vivre chez les meilleurs auteurs, de qui ils les obtiennent à force de prières, quelquefois même à prix d'argent, lorsque les besoins de l'auteur ou sa cupidité le rendent plus facile.” *Mem. pour la vie de Petrarch.* iii. p. 655. The practice alluded to by Petrarcha probably prevailed not only in Italy but in England, and in every other country where there were wandering bards who sung verses to the harp in the courts of princes, or in the halls of the nobility. Is it then to be wondered at, that the rude songs ascribed to the English minstrels, should have for the most part, as an elegant writer observes “a pleasing simplicity, and many artless graces, which, in the opinion of no mean critics, have been thought to compensate for the want of higher beauties; and if they do not dazzle the imagination, are frequently found to interest the heart.” *Relig. of Eng. Poet. pref. xii.*

*Pag. 33. l. 22.* The younger Aldus printed it.] It was printed at Luca, while Aldus was collecting materials for his life of Castruccio Castracani. M. Renouard thinks it does little credit to the Aldine press: it is, he says, “au dessous du médiocre.” *Ann. de l'imp. des Aldo.* t. ii. p. 121. If the taste of Aldus had been as refined, as his learning was profound, the *Pbliodonies* would probably still remain an inedited manuscript.

Pag. 38. l. 25. The most celebrated Latin drama of this period, is the *Progne* of Gregorio Corrado.] Eight years after this drama issued from the press of the Academia della Fama, a Latin tragedy entitled *Progne* was acted at Oxford when Queen Elizabeth was there in 1566. *Wood, Hist. Antq. Un. Oxon. lib. i. p. 287. col. 2.* This was, probably, the tragedy of *Progne* which some traveller had brought to England.

The academy under whose auspices this tragedy was printed, was founded by Feder. Badoaro, a Venetian senator, in 1556. "Elle étoit composée d'environ cent personnes," says M. Renouard, "les plus habiles dans tous les branches de la littérature et des sciences : à-peu-près sur le même plan qu'a été depuis établi l'Institut national de France." *Ann. de l'Imp. des Alte*, t. ii. p. 86.

Pag. 50. l. 22. The fame of Sulpitius' drama having spread to Venice, the directors of the amusements of the carnival of 1485, in that gay city, introduced upon their stage a melo-drama, entitled, *La Verita rawinge*.] Tiraboschi questions the authenticity of this fact. He supposes that Bettinelli, who was Martinelli's authority, was misled by the author of *L'Histoire de la Musique*. Yet I am inclined to think that the fact is not totally without foundation, as the precise year (1485) of representation has been fixed, and repeatedly mentioned by various authors.

Pag. 53. l. 27. This singular production (*Fernandus Servatus*) is entitled, by the author, Tragi-comedy.] The *Fernandus Servatus* had escaped my notice when I asserted that the *Hadriane* and *Ariepando* "should be entitled *Histories* rather than tragedies; a distinction, however, which does not seem to have prevailed at any time in Italy." *Hist. mem. on It. Trag.* p. 124. I gladly embrace the present opportunity to retract this hasty assertion. It is observed by the author of a very ingenious *Essay on the origin of the English Stage* (*Relig. of Ant. Eng. Poet.* vol. i.) that the plan of this species of drama was suggested by the ancient mysteries,—he might have added, the name too, since the denomination of *Istoria* is often given to the Italian mysteries of the 15th century.—I hope the historians of the English stage, and the commentators on our early poets, will at length see the necessity of extending their researches to the literature of Italy.

Pag. 54. Note (1). There is no theatre in the world has any thing so absurd as the English tragi-comedy.] This species of drama, which the nature of my plan has only obliged me to consider in an historical point of view, has been treated critically with much ability by two living writers, Mr. Pye and Mr. Penn. *Comm. on the Poet. of Aristotle, Lond.* 1794, p. 127. *Letters on the Drama, Lett. ix.* I refer with pleasure to two works, from which the reader may derive, as I have, much amusement and instruction.

Pag. 62. Note (1). Varillas, in the coarse language of his translator.] As I am not so fortunate as to possess the original work of Varillas (*Anecdotes de Florence*), all my extracts are drawn from Mr. Spence's inelegant and imperfect translation. Varilla's work is extremely amusing; but it should be considered rather as an historical romance than as an history. It contains, however, several authentic anecdotes.

Pag. 67. Note (2). Where Sannazaro learned to personify Mirth or Joy.] Some of the allegorical romances which appeared in France in the

12th and 13th centuries, might have supplied this personification. Mirth is personified in the *Roman de la Rose*.

*Pag. 69. Note (5).* Crispo's life of Sannazaro.] A just and elegant tribute to the memory of Sannazaro has been paid by Mr. Swinburne, in *Trav. in the Two Sicilies*, vol. iii. p. 73-77. I should have excepted Mr. Swinburne in my preface from amongst the English travellers who passed unheeded the church of Mergellina founded by Sannazaro. In fact, few objects to which literature has given attractions, escaped the observation of this truly enlightened traveller.

*Pag. 75. Note (5).* By all these denominations, the species, &c.] Quadro gives the following account of the various denominations of the *Rappresentazioni*, and their respective derivations. "Se del Testamento Vecchio alcuna cosa trattavano, si appellavano da essi ordinariamente *Figure*; se dal Vangelo erano ricavate, *Vangeli* altresì erano dette; se da i misterii di nostra fede, *Misterii* ancor le chiamavano, col qual nome alle volte nominavano altresì le sacre Iстorie, e le ideali; se le operazioni de' santi trattavano, *Esangj*; e se le vite de' medesimi interamente rappresentavano, ora *Iстories*, ed ora *Spettacoli* le dicevano; nomi però, che non sempre ne' frontispizi ponevano, ne' quali per l' ordinario o quello di *Rappresentazione*, o quello di *Festa*, o l'uno, e l'altro congiunti insieme, e talvolta quello d' *Iстoria*, o di *Vita* solo era lor dato; ma nel corpo di essi componimenti erano per lo più da loro autori collocati." He adds,—"Fuvvi chi anora tali rappresentazioni nominò *Commedie spirituali*; tant' erano que' tempi rozzi." *Stor. della rag. d'ogni. Poet.* tom. iv. p. 55.

It is presumed by the biographer of Chaucer, that "the minstrels were the first composers and representers of dramatic performances in England." On this supposition he founds a very ingenious conjecture, respecting the origin of the miracle-plays and the mysteries. "The clergy," says he, "were not content with abusing the minstrels, treating them with the utmost contumely, and refusing them the sacred communion and Christian burial; they desired, in addition to this, to rival them in their own arts. They wished to take away from the laity the very inclination to listen to them; and for this purpose they could think of no better expedient than to copy their amusements. This is probably the true reason why church-music was so assiduously cultivated in the early ages; for the clergy had the sealds and the gleemen to contend with, before the appearance of the minstrels. No sooner then had the minstrels brought forward a new species of entertainment, the dramatic, than the clergy thought it high time that they too should have their plays." *Life of Chaucer.* Lond. 1803. *ib.* vi. Perhaps the origin of the sacred drama in Italy may be ascribed to the same cause.

*Pag. 75. Note (3).* It is the opinion of Mr. Ellis.] This opinion properly belongs to Mr. Warton; it has, however, been adopted by Mr. Ellis, and to him I have therefore ascribed it. The adoption of so elegant and so accurate an antiquary gives it considerable weight.

*Pag. 75. Note (3). l. 4. Fête des Fous, Fête de l'An.*] Of these burlesque festivals, a full and satisfactory account is given in a late valuable publication. Vid. *Life of Chaucer.* Lond. 1803. *ib.* vii.

In the account of the burlesque ceremonies referred to above, no mention is made of the *Hobby Horse*. From processions, this whimsical charac-

ter passed to the English stage. Vid. *Stevens's Shakespeare*, Lond. 1793, vol. viii, p. 600, 601. But I have not been able to discover it, at any period, upon the stage of Italy. It was probably rejected by the good taste of the Italians. To the Italians the character could not certainly be unknown. It must have met their observation in the south of France, as it has long, I believe, figured in processions in that gay region; a country with which Italy was once intimately connected. In the year 1791, I was present at the celebration of an ancient ceremony, attended with some modern circumstances, at Cuges, near Toulon, in which this character was introduced. It was a festival in honour of St. Barbe, the patron saint of the town. The order of the procession was as follows:—A priest carrying a small figure of the saint, accompanied by other priests, led. These were immediately followed by a company of hussars, armed with blunderbusses, which they fired every now and then. Then appeared six young men in hobby horses, clad in white, and decorated with ribbons. Twenty young men dressed in the same manner (but without horses) followed, attended by music. A detachment of the national guards closed the procession.

After the holy image was deposited in its sanctuary, the twenty young men, who constituted part of the procession, performed a martial dance in the market-place.

*Pag. 76. Note (4). I. xi.* A similar practice prevailed at the performance of *Oratorios*. [As the oratorio has some affinity with the subject of this work, and as it originated about the period of which we treat, it demands at least a note. "The oratorio, a poetical composition," says Crescimbeni, "formerly a commixture of the dramatic and narrative styles, but now entirely a musical drama, had its origin from San Filippo Neri, who, in his chapel, after sermons and other devotions, in order to allure young people to pious offices, and to detain them from earthly pleasure, had hymns, psalms, and such like prayers, sung by one or more voices."—Filippo Neri was born at Florence in 1515. He was intended for a merchant by his parents; but their views were defeated by the powerful influence of his pious propensities. Betaking himself to study, and the exercise of devotion, he became an ecclesiastic, and at length founded the celebrated congregation of the Fathers of the Oratory. When Sir John Hawkins asserts that the Oratorio took its rise from the opera, (vol. iii. p. 441.) he seems to forget that San Filippo had long ceased to exist before the opera was invented, or at least perfected.

*Pag. 82. I. 7.* The "Barlaam e Josefat," contains some passages that would not disgrace a more regular production.] Perhaps the author of this rappresentazione was indebted to a pious romance on the same subject by John of Damascus, who flourished in the eighth century. Vid. *Ritson, Diff. on Rom. and Min. prefixed to Ancient Eng. met. Rom.* Lond. 1802, p. xxxiii. Philip's story of the goose, in the prologue to the 4th day of the *Decamerone*, is taken from this romance. Vid. *Remarks on the Life and Writings of Boccaccio*, prefixed to the English translation of the *Decamerone*, Lond. 1804.

*Pag. 90. Note (9).* The Gallicanus of Hroswitha. [While Hroswitha was reviving the drama in Germany, plays were actually performing in Iceland. This appears from the following passage in a curious MS. in the British museum, entitled, *Laxdala Saga; or, the History of the County of Laxardal in Iceland, during the tenth century*. Speaking of an annual market

held in the islands of Brenneyar, the author says, " The market was exceedingly numerous, and at the same time as splendid and attractive, every pause of business being filled with banqueting, interludes, plays, and a variety of other entertainments equally enchanting."

*Pag. 99. Note (1). l. 5.* It is supposed by Mr. Warton.] It is with regret I feel myself obliged to dissent from the opinion of a writer whom I so warmly admire, and so highly respect, as the late Mr. Warton. It is perhaps the only literary topics upon which we entertain different opinions. Nor is it probable we should differ on the present occasion, if the nature of his enquiries had led him to the discovery of the evidence which convinced me.

It is but justice to Mr. Warton to observe, that we are indebted to this elegant writer for the first clear and comprehensive estimate of the characteristical manner of Spenser. *Obs. on the Fairy Queen, 2 vols. Lond. 1762.* But it was reserved for my friend, the Rev. H. J. Todd, to give a complete and perpetual comment on every part of that admired, but neglected, poet, with a faithful transcript of his genuine text.

*Pag. 109. l. 15.* The "Scolastica."] The account which Riccoboni gives of his unsuccessful attempt to revive this comedy, strongly evinces the fond partiality of the Italians for the *Orlando Furioso*. " Je pris," says he, " la Scolastica, j'en retranchai un moine en substituant à sa place un autre personnage; et en un mot avec cent cinquante vers que je changeai, je mis cette comedie en état de paroître sur le theatre sans blesser les mœurs; je la donnai à Venise pour le premiere fois, je n'oubliai point de parer mon affiche du nom de l'auteur: le seul nom de l'Arioste suffit pour attirer les spectateurs en foule, mais quel malheur imprévu! tous les assistants ignoraient que l'Arioste eût fait des comedies; avant de commencer on me rapporta que dans le parterre sur parloit de la comedie qu' on alloit représenter comme d'une pièce tirée du *Roland furieux* du même auteur. Je me vis perdu; enfin la comedie commença, et n'y voiant point paroître *Angélique*, *Roland*, *Bradamante*, et les autres, le public en murmura dès la premiere scène, et après avoir effuïé toute la mauvaïse humeur d'un parterre ennuyé, degouté, et fâché, je fus obligé de faire baisser la toile à la fin du quatrième acte. Je ne puis exprimer, quel fut mon chagrin, j'en pensai tomber malade, &c. tom. 1. p. 87.

*Pag. 111. l. 1.* *Cose vulgare del celeberrimo Messer Angelo Politiano, &c. printed at Venice in 1513.]* The editor of the edition of the *Orfeo*, printed at *Nizza*, professes to have followed an *edition* printed at *Florence* in the same year, and subjoins some canzoni which are given after the *Orfeo* in that edition. But he omits a canzona given in the *Venetian* edition, beginning, " Io son constretto poi che vole amore." This is mentioned for the information of the future editor of the *Poësie* of Politiano.

*Pag. 111. Note (4).* This edition, which was printed from the original MSS. discovered by P. Affò.] This is not the only obligation which elegant literature has to Padre Affò: he has published some historical and biographical works of great celebrity. Vid. *Smith's Sketch of a Tour on the Continent*, vol. iii. p. 26-31. in which several interesting personal anecdotes of the learned padre may be found.

*Pag. 112. La Festa de Orpheo.]* Politiano was, I believe, the first

writer who dramatized the story of Orpheus and Eurydice; but it seems to have been a favourite subject with the writers of the metrical romance in the Gothic ages. Mr. Scott, in his curious and learned essay *On the Fairies of Popular Superstition, (Minst. of the Scottish Border, vol. ii. p. 202-210.)* gives a very interesting account of an old romance, entitled, *Orfeo and Heuordi*, which Mr. Ritson supposes to be a translation, or imitation, of a French romance on the same subject, and which, he observes, is a Gothic metamorphosis of the classical episode of Orpheus and Eurydice. *Anc. Eng. Met. Romances, vol. iii. p. 332.* In this tale, Eurydice is found asleep under a tree by the king of the fairies, who, struck with her beauty, transports her to Fairy-land, where she is found by Orpheus after a search of ten years. The bard, on discovering her, strikes his lyre. The king is charmed, and desires him to name his reward. He asks his wife, and obtains her. This romance, under the title of *Sir Orpheo*, is published entire by Mr. Ritson, *ibid. vol. ii.* On a passage in this romantic tale, Mr. Scott observes, "It was perhaps from such a description that Ariosto adopted his idea of the Lunar Paradise, containing every thing that on earth was stolen or lost." *Minst. of the Scot. Bord. vol. ii. p. 208.* In the *Complaynt of Scotland*, written so early as 1548, we find mention, amongst the "playfand storeis," of *Orpheus, king of Portingal*, which the learned and ingenious editor supposes should have been written *Orpheus. Diff. p. 243.*

*Pag. 122. Note (5).* If Sir Joshua Reynolds borrowed the idea from Politiano.] I hope some of the living artists, who do so much honour to England, may be induced to treat this subject with the simplicity it demands. I think Mr. Opie would do it justice.

*Pag. 132. Coro di Menadi.]* An ingenious friend has favoured me with the following admirable imitation of this chorus, in the manner of a modern drinking-song.

Come join in the revel, 'tis Bacchus that leads,  
The moment invites to a general kick-up;  
With the full cluster'd ivy adorn our gay heads,  
We'll jig it away, and we'll quaff till we hiccup.

Let bumper on bumper your loyalty shew,  
Till the sun and the moon in celestial amaze  
Grow giddy, to see how the glasses below  
Wheel round, like themselves, when they're dancing the heya.

Push about the brisk bowl, but remember the bard;—  
My throat is as dry as a three-year-old biscuit,  
Here goes supernaculum,—now I'm prepar'd,  
O'er joint-stools, and tables, and benches, to frisk it.

O whirligig Nature!—my brain is a-spinning;  
This, this is the way to be frolic and free;  
How you stand there, like momes, when the dance is beginning!  
Why cannot you caper and vapour like me?

But, alas! by St. Stingo, my lads it won't do,—  
My head falls a-swimming,—I'm owlish and tipsy,—  
My huckle bones fail me,—and pray how are you?  
Are you sober, pray tell me, or drunk as a gipsy?

I can't find my auncles,—my heels are quite fuddled,—

Pray how is it with you, my jovial companions?  
O there you are lying, most gloriously muddled,  
True liege-men, and loyal to Bacchus' canons.

Yet reach me that cooper,—if yet ye can grope it,—  
We need not be idle while here we're reposing;  
While we lie on the floor, we shall gloriously tope it,—  
Come, box it about, it is better than dozing.

There!—take off your bumper, and join in a song,  
To Bacchus, gay Bacchus, the king of good fellows,  
For dozing, or drinking, to him we belong;  
Then blast up his praises with pipe and with bellows.

Hand round magnum bonum; how fain would I try  
To lead up the dance, but, alas! 'tis all over;  
Then all we can do, is to sing as we lie,  
To Bacchus our king who has lodged us in clover.

\*

*Pag. 135. l. 3.* Afforded the first specimen of the dithyrambic ode in the Italian language.] Teobaldo Ceva erroneously ascribes the revival of this ode to Benedetto Fioretti, who flourished long after Politiano. Vid. his *Dissertazione* entitled *Del Dithrambo*, prefixed to the *Bacchus in Teatana* di F. Redi. *Lond.* 1804.

*Pag. 136. Note (2).* Perhaps the *Orfeo*, &c.] While this work was passing through the press, I had the satisfaction to find the conjecture hazarded in the note to which I refer, sanctioned by the authority of the learned and ingenious biographer of the Scotch poets. Speaking of poetical echoes, Mr. Irving observes, "The practice of composing on this model, after it had been for a considerable time discontinued, was perhaps revived by the celebrated Politiano; who informs us (*Miscel. cap. xxii.*) that he wrote, in the Italian language, verses of this description which had been set to music." *Lives of the Scot. Poets, vol. li. p. 200.*

*Pag. 139. Note (6).* Luigi Pulci, in his *Morgante Maggiore*.] The long disputed point, whether the *Morgante Maggiore* be of a serious or a comic nature, is, I think, decided by the laugh excited in almost every page; but it would seem that the author had made considerable progress in his work before he had determined whether it should conclude happily or disastrously. See *Canto xxvii. St. 1. 2.* It would seem, too, that though he originally intended to make Morgante his hero, and had named the poem accordingly, he found it convenient to kill him in the twentieth canto. With wit and humour, Pulci was richly endowed; but his fancy does not appear to have been either rich or fertile,—particularly in his pastoral and architectural descriptions; few, indeed hardly any of which, present a picture to the imagination. Of his style, which the Italians praise, I am not competent to judge; but I am charmed with his wit, and shocked at his impiety. When we are told by the author (*Cant. xxvii. St. 132.*) that he was animated to his undertaking by Lucrezia Tornabuona, the mother of Lorenzo de Medici, does not her boasted piety become doubtful, and her *Laude*, or spiritual hymns, lose something of the odour of sanctity?

The solemn manner in which each canto of the *Morgante Maggiore* opens, seems to be alluded to by Menzini in the following lines:

Nè mio avviso aver si debbe in uso  
Che cominci ogni canto per sentenza,  
Chè questo parmi un puerile abuso.

*Dell' Art. Poet. It. cant. ii.*

This passage will equally apply to the *Orl. Furioso*.

*Pag. 140. Note (7).* A late noble friend.] I allude to the late Earl of Charlemont, one of the most amiable and accomplished noblemen of his time. As he devoted many years of his life to the compilation of an history of Italian literature, his character might, with some propriety, have been given in these notes;—and as

I may proudly boast  
That honour'd Caulfield deign'd to call me Friend,

it was my original intention to have indulged my feelings in a little tribute to his memory. But as I find his memory is about to receive justice at much more able hands, I gladly relinquish the idea.—A feeling and elegant *Monody* on the death of this venerated nobleman, by William Preston, esquire, has already appeared. *Vid. Poet. Reg. for 1802, p. 160-169.*

*Pag. 146. l. 1.* Though I have, with Riccoboni.] This is one of the few occasions on which I have had reason to doubt the authority, or question the judgment of Riccoboni. As an historian he was cautious, and, in general, remarkably correct; and Bishop Hurd only does justice to his critical talents when he says, that “though a mere player, he appears to have had juster notions of the drama, than the generality of even professed critics.” *Hor. vol. ii. p. 232.* Mr. Warton allows him to have been “an able judge.” *Hist. of Eng. Poet. vol. i. p. 38. Dub.* And M. Beauchamps gives the following account of this ingenious actor and author, in his history of the *Nouv. Théat. Ital. tom. iii. p. 258.* “Lelio, premier amoureux.—Il s'appella Luigi Riccoboni, il est de Modene, c'est un homme d'esprit, qui a fait plusieurs comédies, dont je parlerai dans la suite. Il a été chef de sa troupe jusqu'à sa sortie du théâtre, qu'il quitta en 1729, pour entrer au service du duc de Parme.” But the death of the duke happening soon after, Riccoboni and his wife, the celebrated Flaminia, entered again into the service of the French court. From Riccoboni’s dedication to his *Oly. sur la Comed. Par. 1736*, it would seem that the duke of Parma had invited him to his court, for the purpose of assisting in his meditated reform of the Italian stage, and had actually invested him with the office of “Contrôleur General des menu plaisirs & Inspecteur des Théâtres,” p. vij.

*Pag. 160. last line.* Suitable to comedy as a poem.] Menzini censures the practice of writing comedies in prose, and asserts that in this species of drama, verse should always be used.

Sempre coi casini Poesia si sposa;  
Nè questa può da loro esser disgiunta,  
Qual per natura inseparabil cosa.

*Dell' art. Poet. Ital. cant. ii.*

*Pag. 165. l. 2.* The restoration of the chorus to comedy would seem to be recommended by Horace.] Having frequently referred, in the

the course of this work, to Horace's *Art of Poetry*. I shall take this occasion to direct the notice of the reader to an Italian version of that admirable poem, which is, I believe, little, if at all, known in England. It is entitled *La Poetica di Orazio Flacco, restituita all'ordine suo e tradotta in terzine. Con Prefazione Critica, e, Note.* Copies of this version were presented by the translator, Antonio Petrini, to Voltaire and Metastasio. With transcripts of their acknowledgments, (which have never, I believe, been printed), I was favoured by a friend in Rome. Voltaire's letter is worth transcribing. It is epigrammatic.

*A Mons. Mons. Petrini, Avocato, Roma.*

**MONSIEUR,**

*Au Chateau de Ferney, 5 Fbre 1777.*

Ho sempre creduto, che l'arte Poetica di Orazio era, come Roma, tutta scompigliata dai Barbari, e per questa ragione io teneva il Boileau superiore al Flacco, perchè più regolare.

Oggi preferisco l'autore dell' arte in terze rime. Avete fatto ciòch' anno esequito i Pontifici; avete riedificato Roma.

*Je vous remercie, Monsieur, et je suis tres veritablement,  
Votre tres humble, & tres obeissant serviteur,*

**VOLTAIRE.**

*Pag. 172. Timone.]* While I was employed on this analysis, I often reflected with pleasure on Shakespeare's delineation of the character of Timon, as exhibited by Mr. J. P. Kemble, an actor who unites to very superior talents in his profession, the manners and the information of the finished gentleman and the polite scholar.

*Pag. 179. last line. Cyrus thus defines a freeman.]* When Boyarda wrote this definition, he probably recollects a passage in Horace's *Satires*, lib. ii. Sat. 7. l. 82. beginning thus: *Quis nam igitur liber?* &c.

*Pag. 187. note (4).* The account of this investiture, by a modest and anonymous author, &c.] The *History of the bonze of Effe* referred to in this note, was written by James Crawford, esquire, historiographer for Scotland. For this information I am indebted to the friendship of Dr. R. Anderson, and the politeness of Mr. Laing, the able historian of Scotland. In Sir Robert Sibbald's MS. Catalogue in the *Advocates' Library*, Edinburgh, the author is said to be "Crawford, a clergyman in England."

*Pag. 193. l. 4. It was from Turpin he drew his subjects.]* It is supposed by a living writer, that the romantic fabling of the early Italian epic poets was not entirely supplied by Turpin: he pretumes that the poem of *Charlemagne* by Vincent de Viviers, a knight and troubadour of the 12th century, proved a more abundant source of such "cognitione,"—to borrow the degrading term of a tasteless cardinal. This poem, says my authority, is "en vers de dix syllabes, où l'alternative des rimes est assez généralement observée." And he adds, that M. de Surville considered the author as "le précurseur de l'Arioste, qui lui doit beaucoup plus qu' à l'archevêque Turpin." *Vide* preface to *Poësies de Marg. Elean. Clotilde, Poëte François du xv. siècle* Par. 1803. p. xxvij. As the poem in question has, I believe, escaped the notice of our most indefatigable literary antiquaries, I am inclined to doubt its existence,—as I certainly do the genuineness of the poems ascribed to Clotilde.

*Pag. 294. note (6).* For this version (of the *Orlando Innamorato*) we are indebted to Robert Tofte.] The accurate and ingenious Mr. Park, has restored to Tofte a translation of Ariosto's *Satyr*, printed in 1608, which has been long ascribed to Gervase Markham. *Bibliog. Facit. p. 274.*

*Pag. 195. note (9).* The first edition of this poem (the *Orlando Innamorato*) was printed in Scandiano 1496.] The best edition of this poem, that has been yet imparted by the press, was printed in Dublin about twenty-five years since, under the direction of Dr. Edward Hill, a learned physician of that city. No particular edition was followed by the erudite editor; but by the collation of several editions, all the corruptions of former editors were rectified, and the text regulated with anxious care. This valuable edition has never been published. Of the whole impression only five copies remain; the rest were destroyed by an accidental fire. But we shall have less reason to deplore this loss, if Signor G. Polidori should (as he once meditated) undertake an edition of this poem.

*Pag. 197. note (8).* Tiraboschi has preserved a very curious letter from Ercole I to Francesco, marquis of Mantua.] A due attention to this letter would, perhaps, save the commentators on Shakespeare a great effusion of Christian ink, in fruitless endeavours to reconcile to probability the violations of the unities of time and place which occur so often in his plays, and in attempts equally vain to prove his ignorance of every language but his own, from the supposed incorrectness of his orthography. From this letter it appears, that it was a practice on the stage of Ferrara in the time of Hercules I. to break up the original MS. of the piece intended for representation, and distribute to the several actors, in loose sheets, their respective parts; in consequence of which many sheets of the copy were lost, and the pieces of course became mutilated and defective. A similar practice attended, probably, with similar consequences, seems to have prevailed on the English stage in the time of Shakespeare. "Shakespeare himself," says Dr. Farmer, "published nothing in the drama: when he left the stage, his copies remained with his fellow managers, Heminge and Condell, who, at their retirement, about seven years after the death of their author, gave the world the edition now known by the name of the first folio. This edition," he continues, "was printed from the playhouse copies; which, in a series of years, had been frequently altered through convenience, caprice, or ignorance." Now, is it not doing great injustice to the memory of Shakespeare, to ascribe to him the false orthography, and passages bordering on nonsense, which so often occur in plays published from copies which had "been frequently altered through convenience, caprice, or ignorance?" Is it not equally unjust to accuse him of gross violations of the unities of time and place, which probably originated in the alterations, transpositions, and interpolations, made by his editors? Presuming that the fame of our immortal bard has suffered from such causes, his admirers should feel grateful to my friend Isaac Ambrose Eccles, esquire, for his bold, often successful, and always ingenious, attempt, in his edition of *Lear* and *Cymbeline*, "to mark with clearness the progression of the fable, and trace the connections of its several parts with, and dependence upon, each other, so as that they may appear to constitute one consistent whole, and that chiefly with a reference to the circumstances of time and place." *Vide preface to The plays of Lear and*

*Cymbeline. Dub. 1793.* If the attempt of my friend Roper in need of further justification, a note by Dr. Johnson on sc. 4. act. II. of *King Richard II.* would afford it. "Here," says he, "is a scene so unartfully and irregularly thrust into an improper place, that I cannot but suspect it accidentally transposed; which, when the scenes were written on single pages, might easily happen in the wildness of Shakespeare's drama." *Stevens's Shakespeare*, vol. viii. p. 265.

*Pag. 214. note (3).* Titian, who seems to have delighted in such subjects.] Having had more than one occasion to mention Titian, I hope it will not be thought irrelevant if I should supply, in this place, an omission with which all the biographers of that enchanting artist are chargeable, — I mean the inscription on his tomb-stone, which I copied on the spot in 1793. Vassari does not give this inscription; and De la Lande says, "le Titien est enterré sans épitaphe." *Voy. en It. tom. viii. p. 412.* The reader need not be told that Titian was interred in the church of I Frari in Venice. On the flag which covers his grave are the following lines

Qui giace il gran Tiziano di Uccelli,  
Emulator de' Zeusi e degli Apelli.

*Pag. 250. note (2).* Niccolò Barbieri was the most celebrated Beltrame of his day.) Quadrio's account of this actor is too interesting to be omitted. "Niccolò Barbieri, detto in Commedia Beltrame, Vercellese di patria, com' è scrive nella sua *Supplica*, fu creato da Lodovico XIII. Re di Francia, Soldato della sua propria Guardia, e ad ogni onore abilito per la sua eccellenza. Rimaso privo di Claudia sua moglie, che prefa aveva non d'altre doti fornita, che delle sue femminili virtù, quand'egli era in età di 31 anno, non volle a seconde nozze passare; ma visse in istatovedovile con fama di molta pudicizia, fino all' anno 1641, sessantessimo quinto dell' età sua, nel quale finì di vivere in Modena. Un suo congiuntissimo, che stette con lui dieci anni, attestava di non l'aver mai udito dire alcuna parola oscena, né fare alcun atto scénico. Anzi non sofferiva di avere nella sua compagnia de' Comici, che non fossero modesti, e savi, a tal segno, che questi, come segnalissimo per onesta, il facevano guardiano delle loro mogli, e delle loro figliuole. Né gli mancarono occasioni di mostrare la sua virtù; i poichè narrasi, che fu da femmine audaci assalito fino nel proprio letto, dalle quali però con bel garbo si liberò, senza scapito alcuno della sua castità, tal che giuno mai potè opporgli un minimo segno d' impurezza. Oltre questa pudicizia da lui osservata, non pure nella privata sua vita; ma in ogni suo recitamento, che non volle mai fare ne' giorni festivi, o' ne' venerdì, fu altresì liberale verso i poveri a segno, che per ajutare certe fanciulle pericolanti, e per sovvenire à bisogni di molti altri, dagl' incendi del Vesuvio in Napoli, dove si ritrovava, danneggiati, egli giunse quasi a termine di povertà. Nell' educare poi i figliuoli fu sì vigilante, e dirò rigoroso, che per una semplice paroletta immodesta, che sentì dire a un suo tenero fanciulletto, il castigò fino al sangue. Compiacquesi Iddio di questa sua attenzione, e avendogli dati di Claudia due figliuoli, un maschio, e una femmina, amendue gli elesse a servirlo, quegli nella chiara Religione di S. Domenico, e questa nel monistero di S. Agostino in Ferrara. *Della Stor. d'ogni Poes. tom. v. p. 232.*

*Page 253. l. 10. Goldoni, in the comic system which he endeavoured to establish.]* The fate of this amiable and ingenious man was truly melancholy. It exacts the tribute of a tear from every lover of the drama. In the minutes of the proceedings of the National Convention, we find the following report:

NATIONAL CONVENTION.—*Thursday, February 7, 1793.*

“ Chenier, in the name of the Committee of public instruction,—‘ It was through pride that kings encouraged learning. Free nations ought to support it from gratitude, justice, and sound policy. I appear here in the name of your committee, to interest the national glory in the fate of an old foreigner, a celebrated man of letters, who, for thirty years, has considered France as his country, and whose talents and virtues have merited him the esteem of Europe. Goldoni, that excellent moralist and author, whom Voltaire called the Italian Moliere, was invited to Paris in 1762 by the ancient government. Since 1768, he enjoyed an annual pension of 4000 livres; and this pension, which was his sole dependence, was paid to him lately from the funds of the civil list. Since July last, he has received nothing: and one of your decrees has just now reduced this veteran of eighty-six, who has deserved well of France and of Italy, by his writings, to a state of indigence. He has no resources but in the goodness of a nephew, who shares with him the produce of his daily labour. He is ready to drop into the grave through poverty and infirmities; but he will bless Heaven that he dies a French citizen and republican. I propose, therefore, the following plan of a decree :

“ The National Convention, after having heard their committee of instruction, decree,

“ I. The annual pension of 4000 livres granted to Goldoni in 1768, shall be paid to him in future from the national treasury.

“ II. The arrears due to him since July last shall be immediately paid to his order.”—*Adopted.*

On the 9th, Chenier informed the Assembly, that at the very moment when he was soliciting their beneficence for the unfortunate Goldoni, that illustrious old man was no more! He demanded, that a pension might be granted to his widow.

A decree was accordingly passed, that a pension should be granted to her of 1200 livres; and that what was due of her husband’s pension should be paid immediately upon her demand.”

# APPENDIX.

## N<sup>o</sup>. I.

### ORIGIN OF THE CHARACTER OF ARLECCINO.

Vid. pag. 4. note (2.)

QUADRI<sup>O</sup>, having displayed a profusion of learning, in refuting the opinions of various writers on the etymology of the word ZANNI, thus proceeds to offer his own conjecture.

“ Dico adunque, che la voce Zanni è a noi derivata originalmente dal Greco Sannos (*σάννος*), voce da Cratino, e da altri Greci usata, a significare uno stolto, o scempio, dalla quale trassero i Latini Comici la lor voce Sannio, e Sannius, come intese di dire Nonnio Marcello, così scrivendo: ‘ I Sannioni sono così detti da’ Sanni, i quali sono stolti se’ lor parlari, e ne’ costumi, e nelle figure, i quali i Greci chiamano Mori, cioè Sciocchi.’ Alcuni quelle parole *Sanniones dicuntur a Sannis* interpetrarono, quasi se avesse voluto dire, che i Sannioni sono così nomati dalle Sanne; ma malamente: perciocchè sebbene egli foggiunge, *quos Moros vocant Greci* che i Greci chiamano Mori, egli tuttavia non inteso altro dire edn le dette parole, se noa che i Greci più comunemente a que’

tempi li chiamavano Mori, essendo il vocabolo Sannos assai rade volte adoprato. Altrimenti egli non arrebbe ben detto, soggiungendo alle parole, *Dieux sur la Sannia*, quell' altre, *Qui sunt in diebus fatui*, che *tono scempi ne' loro detti*: perciocchè chi vuole la voce Sannio derivata da Sanna, ne allega quasi ragione il mostrare, che costoro fanno irridendo le Sanne, onde avrebbe si detto, 'che sono derisori,' o cose simili; non 'che sono scempi e stolti.' Sebbene quel soggiungere alla voce Sannis la voce Fatui, e' ci fa apertamente a conoscere ch' egli la nostra interpretazione intendeva. E perchè appunto questi Scempi, e Stolti fanno con le lor posture, aspetti, e gesti, mille morfie, onde movere il riso, disse però ottimamente, Tullio (*Lib. 2. de Orat. n. 61*), così scrivendo: 'E che ci può essere tanto ridicolo, quanto un *Sannone*, il quale con la bocca, col volto, con imitare i movimenti, con la voce, finalmente con tutto il corpo è motivo di riso?' Ma questa voce Sannos divenne assai frequentata ne' secoli barbari, allora che i Mimi sopra tutte l'altre Drammatiche Poesie riportaron la palma. Non più però Sannos si pronunziava da que' Greci Mimi, de' quali non pur la Grecia, ma l'Italia tutta era gremita: ma cominciarono a dire Zannos, come testifica il predetto *Melegio*, appoggiato altresì dall'autorità del *Salmasio*. E come viso fu puro de' Latini, e de' Greci Barbari il lasciare la S, e taberla nel fine delle parole; di Zannos ne federo Zanno finchè per corruzione inzurdofisi l'O in I ne fu fatto Zanni. Anzi da Eustazio apertamente si trae, che già tali comici personaggi a suoi tempi si chiamavano Tizzani, per la pronunzia, ed uno de' Greci bassi.

"Che se noi vogliastmo esaminare più a minuto il personaggio del Zanni, gli abiti suoi a buon conto non sono stati giammai giusti la moda d'alcuna Nazione usitata; non essendo, che pezzi di disappi rossi, turchini, violetti, e gialli, tagliate in triangolo; e l'una appresso all'altra asfestate dall'alto fino al basso; un picciolo cappelluccio, che appena gli copre la testa

rata; un pajo di picciole scarpette senza suola; e una maschera negra, e smunta, che non ha punto d'occhj, ma solamente due fori assai piccioli per vedere. Non ci lasciano adunque sì fatte vestimente dubitare, che non sia l'odierno Zanni uno in fatti di que' presci Mimi, che Planipedi erano nominati. In quel suo abito, e pezze di vari colori tagliato, eccovi quel Centuncolo, di cui sopra parlammo con Apulejo. In quella maschera negra, eccovi il Volto tutto di nera fuligne coperto, e vestito. In quel portare, che fa, i capegli sotto una cuffia ravvolti, eccovi il capo raso significato, che aver dovevano i Planipedi. In quelle scarpette senza suola, eccovi l'andare, che facevano quegli in iscena co' piedi scalzi. In quegli schiaffi, e scapezzoni, che gli sono per trastullo frequentemente replicati dal padrone in Commedia, eccovi quell' avvilimento, a che erano sotto posti. Nel debito di ARLECCHINO di far con la bocca, co' gesti, col viso, cqn la voce, e co' movimenti del corpo ridere gli spettatori, eccovi l'affusio de' Sanzioni, o de' Mimi, deserittoci sopra da Tullio. Finalmente il carattere, che le Italiane Commedie de' secoli scorsi diedero a loro Zanni, fu sempre tutt' uno con quello de' Latini, e de' Greci Zanni, cioè il carattere d'un balordo, e d'un ghiotto. E' il vero che siccome le cose si vaano talvolta a genio delle nazioni variando; così di tal personaggio è avvenuto, che la natura ne sia in oggi alquanto alterata: poichè essendo i Francesi portati per loro indole alla vivacità, è loro piaciuto di veder dato al medesimo un poco più di spirto. Quindi alcuni sono passati in questi ultimi anni, a farlo: fino parlar dottamente, e a farlo inoltre moralizzare. Ma ciò tuttavia è alieno dal suo convenevol carattere." *Della Stor. e della rag. d'ogn. Poef. tom. v. 212-214.* As this passage abounds in curious matter, I shall not offer any apology for the length of the quotation: nor shall I trespass further on the reader. I shall only observe, that this subject has been treated fully by Riccoboni, and ingeniously by Mr. Pinkerton. *Hist. du Tb. It. ch. 1. II. Lett. of Lit. let. xxix.*

## N°. II.

### ON THE ANTIQUITY OF THE CHARACTER OF PULLICINELLA.

Vid. pag. 5. note (4.)

I SHALL again have recourse to the patient and indefatigable Quadrio, whose valuable work is become extremely rare, and not likely to be reprinted.

“ La Maschera altresì del Pullicinella troviamo antichissima effere: poichè nel museo del marchese Alessandro Gregorio Capponi un istrione così mascherato si trova, con un camiciotto mal assestato, e affai goffo, con una fauna a ciascun de' due angoli della bocca, cogli occhi tralunati, col naso lungo, prominente, ed adunco, colla gobba e nel petto, e nel dorso, e coi socchi a piedi. Nè il carattere stesso del personaggio è dissomigliante da quello, che a coloro davan gli antiche, che chiamavano in lingua Osca *Macchi*, cioè Uomini Stolidi, accomodati coll' abito, colle parole, e col gesto, a mover le risa, de' quali nelle Atellane diremo. Anzi lo stesso nome di Pullicinella è per ventura derivato dalla voce latina *Pulliceno* colla quale Sparziano appella il Pullo Gallinaceo; perciocchè i Pullicinelli imitano col naso prominente, ed adunco, il rostro de' polli. Col decadere però delle antiche usanza dovè questa Maschera perdersi per qualche tempo, e andaré in disuso. Ma Silvio Fiorillo considerate le qualità del medesimo, il restitui a

teatri, e il dialetto gli diede de' Calabresi. Dopo il che, prendendolo a rappresentare Andrea Calcefe, detto Ciuccio per soprannome, il quale fu fattore, e morì nella peste dell' anno 1636; collo studio, e natural grazia molto v'aggiunse, e il perfezionò, imitando i villani dell' Acerra, città antichissima di terra di Lavoro, poco distante da Napoli." v. p. 220.

An engraving of the figure to which Quadrio alludes may be found at the end of this appendix. The inscription on the base of the pedestal which supports this figure, recording its discovery, is given at full length, in the *Hist. du Th. Ital.* tom. ii. p. 316, by Riccoboni, who has subjoined some ingenious conjectures on the origin of the character.

This character, which is well known as the hero of puppet-shows, under the name of PUNCH, is thought to exhibit the entire character of the Old Vice of the early English stage. Vid. Hawkins' *Origin of the English drama* (vol. i. pref. p. ix), a publication which may be considered as an excellent model for all works of a similar nature.

N<sup>o</sup>. III.

DESCRIPTION OF THE FÊTE ON THE ARNO IN 1304.

Vid. pag. 6.

I SHALL borrow from a note on the *Introduction* to my *Historical Memoir on Italian Tragedy*, (p. 2.) a description of this fête, which I shall give without variation. It may be observed that I have, in a few other instances, taken the same liberty with particular passages in that part of my former work, warranted by the consideration of its being the embryo of the present essay. After a reference to *Vasari, Vite de' Pittori, tom. i. p. 385*, the note proceeds:

This exhibition, at which we find the spectators

embarking  
For the fiery gulph of hell,

is fully described by Ammirato, whose words I shall transcribe. "Mentre secondo l'usanza delle Feste, che si solevanze celebrare à kalen di maggio quelli di borgo san Friano, (in Florence) con pazza invenzione promettono per il lor banditore di dar novelle dell' altro mondo à chi si fosse ragunato in sul ponte alla Carraia, il popolo in tanta calca vi trasse à vedere, stupido in mirare i lavorati fuochi, e la spaventosa immagine dell' Inferno, et quelli che in figura d'anime ignude à contrattati demonii erano compartiti, e in udire le grandissime grida, e urli che gittavano per le diverse pene e martirii, à quali

pareano condannati, cose tutte rappresentate sopra barche, e navicelli, che erano nel fiume, che il ponte, che in quel tempo era di legname non potendo ~~vegge~~, al gran peso che sostenea, cadde con tutta la gente ch' v'era sopra, e molti vi morirono, parte annegati nel fiume, e parte oppressi da coloro, che erano ultimi a cadere, de quali pochi furono quegli, che scamparono la morte, che guasti d'alcun membro o stortiati non rimanessero.” *MS. Flor. ed. 160. fol. 166. This exhibition reminds Mr. Roscoe of the Harrowing of hell mentioned by Chaucer. Life of Lorenzo de' Medici, vol. i. p. 229.* And it is said by Denina, to have given birth to the *Commedia* of Dante; (*Vicende della Letteratura, Part ii. sed. 10. ed. Ven. 1788*) an opinion which is combated by M. Merian in his excellent *Mémoire sur Dante*,—“On prétendu que ce spectacle donna l'idée de son poème à Dante, qui cependant ne peut y avoir apparté. Il étoit depuis trois ans exilé de Florence; et vraisemblablement sa *Divine Comédie* fut commencée avant la représentation de cette tragédie infernale; peut-être même le fut-elle avant son exil.” *Mémo. de l'Acad. roy. des Scien. et Belles Lett. (of Berlin), for 1784, p. 451.*

Of the *Harrowing of Hell*, mentioned above, a curious account may be found in Ritson's *Anc. Eng. Metrical Romances*, vol. iii. p. 349. See also Tyrwhit's *Chaucer*, vol. iv. p. 243.

## N°. IV.

### ON THE GHOSTS OF THE ITALIAN STAGE.

Vid. pag. 39. note (7.)

In speaking of the ghosts or supernatural beings of the Italian stage, I have elsewhere observed, that "the powers of the Italian dramatists seem to forsake them when they enter the *'magic circle.'*" In the manners and language of their preternatural beings there is nothing characteristic, no mysterious solemnity; they seem neither

*Spirits of health, nor goblins damn'd.*

They retain all their humanity about them, and are only ghosts in name." *Hill. Mem. on Ital. Trag.*, p. 110. When I made this observation I had not read the *Progne* of Corrado. But I had read the *Acripanda*, and admitted it as an exception. Still I think the Italian (dramatic) ghosts are, in general, obnoxious to criticism. They, are, in every respect, beings of this world. My limited reading does not afford me an exception among the early Italian dramatists to add to the two which I have made. Yet Ingegneri supplied his countrymen with rules for the composition and demeanour of a ghost (if may so express myself) so early as 1594. The passage is curious, and perhaps deserves more attention than seems to have been bestowed upon the valuable little treatise in which it may

be found. *Della Poesia rappresent. e del modo de rappres. le favole sceniche.* *Discorso di Ang. Ingegneri.* *Fir. 1734.* p. 107-108.

If the spirit, says he, be not already upon the stage when the curtain rises, it should enter at the far end, behind a thin black veil, which should wear the semblance, or give the idea, of a dark cloud, or dense body of air, such as may be supposed to involve an inhabitant of the infernal regions during its transitory stay upon earth. Through this veil the shade should be seen in perpetual motion; for, in his opinion, a ghost should never stand still. The dress, or drapery, he would recommend, is black taffety or farsenet, which should fall over, and conceal, the face, hands, and feet; so that the figure would appear a formless form,—*una cosa informe*. The tones of the voice should be loud, hoarse, hollow, and monotonous. And the evanishing, or instantaneous disappearance, ought to be immediately followed by the sudden consumption, by fire, of the black veil; so that the ghost would seem to sink in flames to its infernal abode, a circumstance that would serve to heighten the terror which such appearances are intended to inspire. But there is something so truly sublime in the descriptive part of the passage, of which I have endeavoured to give a general idea; that I am tempted to transcribe the author's words: “*L'ombra*,” says he, “doverebbe esser tutta coperta, più che vestita, di zendale; over altra cosa simile, pur di color nero, e non mostrar nè volto, nè mani, nè piedi, e sembrare in sommo una cosa iiforme, movendosi più tosto sopra un piccole ruote, che mutando i passi, ovver caminando ordinariamente.” He proceeds,—“E quanto al parlare, aver una voce alta, e rimbombante, ma ruvida, ed aspra, e in conchiusione orribile, e non naturale, serbando quasi sempre un' istesso tuono.” To make any thing very terrible, says Burke, obscurity seems in general to be necessary. This didactic remark seems to be exemplified in the passage which I have just quoted; indeed

on this occasion the preceptive writer rises into the poet, and kindling his imagination at the sacred flame of holy writ, bodies forth the sublime vision of Job. Part of the foregoing description, but particularly the words, *una cosa insieme*, will naturally remind the reader of the following lines in *Book ii. of Par. Lost.*

The other shape,

If shape it might be called that shape had none,  
Distinguishable, in member, joint, or limb;  
Or substance might be called that shadow seem'd,  
For each seem'd either; black he stood as night, &c.

Though Ingegneri's treatise is now little known, it probably fell within the extensive range of Milton's reading.

But to return. It was a practise, I will not say a peculiarity, of the early Italian dramatists to evoke the spirits of departed poets, and invest them with the office of protatice personage. The prologue to the *Tinone* of Bojardo, is delivered by Lucian, and that of the *Alcina* of Testi, by Ariosto. Contarini seems to have introduced Petrarca in the scene with more propriety than either of those dramatists. He employs him to recite the prologue to his *Fida Ninja* (Vic. 1595), the scene of which is laid near the tomb of Petrarca, among the mountains of Arquà, the place of his birth. When a ghost appears, the marvellous becomes probable. We are not, therefore, surprised at finding Petrarca addressing Contarini's patron, Ferdinand, grand-duke of Florence, at the conclusion of the prologue.

E voi, gran Ferdinando,  
Che di quà co'l pensier presente io veggio,  
Grande di nome, e d'alma invitto, e grande  
D'opere grande, &c.

N<sup>o</sup>. V.

SCENE FROM THE MANDRAGOLA OF MACHIAVELLI.

(Vid. pag. 61, note (7).)

I HAVE been induced to give a place in my Appendix to the following scene in the *Mandragola*, by the striking resemblance which it bears to scene 8, act iii, of the *Double Dealer* of Congreve. There seems too to be a strong affinity between the heroes of the respective comedies. I do not, however, mean to accuse Congreve of plagiarism. As he is not said to have cultivated Italian literature, it is probable he was unacquainted even with the existence of the *Mandragola*. But when he looked through life for a character fitted for the exercise of his comic powers, he selected that of a dupe. And as nature is everywhere the same, the resemblance between Sir Paul Plyant, and Messer Nicia, only serves to shew, that each poet was faithful to his original.

MANDRAGOLA,

Acto ii, sc. 2.

*Callimaco, Messer Nicia, Ligurio.*

*Cal.* Che è quello chi mi vuole?

*Nic.* Bona dies domine magister.

*Cal.* Et vobis domine docto.

*Lig.* Che vi pare?

*Nic.* Bene all' eguagnoele.

*Lig.* Se voi volete ch'io fia qui con voi, voi parlarete in modo che io v'intenda, altrimenti noi faremo duoi fuochi.

*Cal.* Che buone facende?

*Nic.* Che so io. Vo cercando due cose, che un' altro peraventura fuggirebbe; questo è, di dare briga à me, et ad altri. Io no ho figliuoli, et vorenne, e per haver questa briga vengo à dare-impaccio à voi.

*Cal.* A me non fia, mai discaro fare piacere à voi, et a tutti gli huomini virtuosi e da bene, come voi sete, e non mi son à Parigi affaticato tanti anni per imparare per altro, se non per poter servire à vostrì pari.

*Nic.* Gran merciè, e quando voi havessi bisogno dell' arte mia, io vi servire i volontieri. Ma torniamo ad rem nostram. Havete voi pensato che bagno fussi buona à disporre la donna mia ad impregnare, ch'io so che Ligurio vi ha detta quella che vi si habbia detto.

*Cal.* Egli è la verità; ma à voler adempire il desiderio vostro, è necessario sapere la cagione della sterilità della donna vostra, perche le possono essere più cagioni; nam causæ sterilitatis sunt, aut in \* \* \* \* \* aut in causa extrinseca.

*Nic.* Costui è il più degno huomo che si possa trovare.

*Cal.* Potrebbe oltra di questo caufarsi questa sterilità da voi per imp---tia; e quando questo fusse non ci sarebbe rimedio alcuno.

*Nic.* Imp---te io? oh voi mi farete ridere. Io non credo che sia il più ferigno, et il più rubizzo huomo in Firenze, di me.

*Cal.* Se cotesto non è, state di buona voglia, che noi vi troveremo qualche rimedio.

*Nic.* Sarebbeci egli altro rimedio che bagni? perch' io non

vorrei quel disagio, e la donna uscirebbe di Firenze mal vontieri.

*Lig.* Si farà, io vo risponder io. Callimaco è tanto rispettivo, che è troppo. Non mi havete voi detto di sapere ordinar certa portione che indubitatamente fà ingrávidar?

As the remainder of this indecent scene is not perfectly in point, I shall omit it. The fastidious reader will, perhaps, think I have given too much. But it will be found, that I have either mutilated, or disguised, such passages as would be likely to excite a blush on the cheeks of my fair readers. Indeed I would have wholly omitted the scene, and have simply referred to it, if the *Mandragola* was not a drama of rare occurrence, at least in England.

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ALTHOUGH the *Mandragola* is incidentally noticed in the present essay, I shall close this article with some strictures on that comedy by M. Tenhove. "The *Mandragola*," says he, "is certainly the first production of the kind since the days of Terence, with great strokes of nature, great humour, perfectly descriptive of Italian manners, especially of those of its own times, and painting, with great strength, all the author wished to represent. Yet the action is so extremely licentious as to be intolerable in our more refined age, and what the comedian would blush to represent, the audience would not suffer to be exhibited." *Memoirs of the House of Medici*, vol. ii, p. 74. Two scenes from this comedy, translated in the true spirit of the original, may be found in the valuable work to which I refer.

In order to afford an idea of the music which enlivened the sacred dramas of the fifteenth century, I shall here insert, in its original notation, a hymn from the collection of Laude *Spirituale* in the Magliabecchi library mentioned above:

## ALLA TRINITA.

ALLA TRINITA.

A — lla Tri — ni — tà be — — a — ta da — noi

Sem — pre A — do — ra — ta Tri — ni — tà

Glo — ri — o — fa u — ni — tà me — ra — vi — glio — fa

Tu — Rei manna fa — po — ro — fa E tutt 'or de — si — de — ro — fa.

The foregoing hymn, reduced to modern notation, may be found in Dr. Burney's *Hist. of Music*, vol. ii. p. 328.

I shall close this article with a translation, by my friend Mr. Boyd, of a Lauda by the pious mother of the celebrated Lorenzo de' Medici.

LAUDA, OR SPIRITUAL SONG.

To the air of *O Gesù dolce o infinito amore.*

Contempla le mie pene, o Peccatore !  
 E nel martir, ch' i' fono ;  
 Vedi, ch' i' non perdono  
 A mè, che pendo in Croce per tuo amore, &c.

O sinful sons of men ! behold my pangs ;—  
 See what the chosen Man for you endures ;  
 Deep loaded with your crime, aloft he hangs,  
 And self-condemn'd for you, your peace secures.

O think what glories I resign'd for you,  
 Drawn by compassion from the heavenly sphere  
 For you suspended o'er the savage crew,  
 The piercing nails I feel, and rending spear.

Unmeasured was my love, that freely chose  
 Such tortures for your sake to undergo,  
 That I the gate of glory might unclose,  
 And lead you where eternal pleasures grow.

The gory diadem that binds my brows,  
 See ! how its spiky texture wounds my head ;—  
 See ! how my life at five large currents flows,  
 And for a moment's ease in vain I plead.

While for the cool exhilarating draught,  
 A bitter beverage my parch'd lips awaits ;  
 Can these dire pangs by sinners be forgot,  
 These pangs I suffer'd to revenge your fates ?

*The Sinner speaks.*

O no, thou suffering Saviour! not in vain  
 May thy sharp suffering on my memory dwell;  
 For us you bore the fierce extremes of pain;  
 For us in torture bade the world farewell.

Your pains with sympathizing heart I feel,  
 And Faith springs up in sorrow's holy dew.  
 O may the fun of righteousness reveal  
 Pardon and Grace, and my laps'd powers renew.

A judicious selection of these Laude, translated with elegance and with spirit, could not fail of being acceptable to the public. Such a selection would certainly be more gratifying to readers of taste, and not less serviceable to the cause of religion, than the vapid compositions, under the name of Hymns, which are daily poured from the press by pious sectaries.

On the subject of Laude, Crescimbeni is, as usual, very satisfactory. Vid. *Comm. Poetici, Lond. 1803, vol. ii. lib. iii. c. 22.*

## N°. VII.

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### PROEMIO

DELLA RAPPRESENTAZIONE DI SAN GIOVANNI E PAULQ,

*Nell' edizione di Ser Francesco Buonaccorsi.*

Vid. pag. 84. note (6)

MOLTI amici fitibundi di leggere composizioni, che scrivono parole di Dio benedetto, essendo di Dio; siccome è scritto: *Che è di Dio non invito odi le sue parole.* Con ogni dunche studio, diligenzia, e grazia orandomi, che dia loro opportunità di fruire, quello che 'l nostro Magnifico Laurenzio de' Medici in Rima egregja à cattolicamente scritta *ab Agnetis secundo*; cioè, cominciando da' miraculi di Santa Agnese, come sanò dalla lebbra *Constanza*, figliuola del *Magno Constantino*; seguitando la vittoria dello strenuo *Gallicano*, la sua conversione; la morte d'esso *Magno Constantino*; la successione del pessimo *Constanzio Arriano*; la elezione di *Juliano Apostata*; e'l martirio de' nobili cavalieri di Cristo, *Giovanni e Paulo*. *Ultimo loco* la vituperosa morte del dannato *Apostata Julian*. Onde volendo a ognuno in Cristo gratificare, ò fatto fidelmente tutto imprimere. Innanzi a ogni cosa pregandori; che se errore alcuno trovate nella impressa opera, quello non ascriviate alle occupazioni del nostro Magnifico Laurenzio; *Se* indubi-

tatamente lo imputate allo Impressore ; perocchè chj è solerte, che significa *in omni re* prudente, in nessuno tempo è occupato : ma occupato è sempre chj non n'è solerte ; cjoè occorto, diligente, et in ogni azione resoluto. Mai è meno nigozioso, che quando è senza occupazioni terrene.

Departing from my original purpose, expressed in *note* (6) p. 84, I have followed the edition of Cionacci (1680) instead of the black-letter copy, in the above transcript.

## N°. VIII.

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### ON THE ORIGIN OF PAGEANTS.

Vid. pag. 99.

IN order to discover the origin of Pageants, we should, perhaps, direct our notice to the East,—the cradle of Allegory. From the East, I am inclined to think, the Florentines borrowed the idea,—an idea on which, with their usual ability and richness of fancy, they certainly improved. But if this subject were deeply investigated, it would probably be found, that the species of spectacle under consideration prevailed in other commercial cities of Italy, and perhaps elsewhere, at a period as early, if not earlier, than in Florence. It seems to have originated (at least in modern times) in a pious respect for the patron saints of the several guilds, or corporations, of trading cities. Of this nature were the Franchises of Dublin, which may be traced up to the fifteenth century, and which continued to perambulate, triennially, the bounds of the city till 1772. (*Vid. Hist. Eff. on the Irish Stage. Trans. of the Roy. Irish Acad. vol. ii*). It appears from the Letters of Lady Mary W. Montagu, that processions, of the nature of those in question, were exhibited in Constantinople when her ladyship visited that city in 1717; and as the Turks are ob-

tinately tenacious of old customs, it may be presumed that the exhibition which she describes was of high antiquity: indeed traces of the pagan rites of the Greeks may be discovered in it. As Lady Mary can never be tedious, I shall transcribe the passage. She is describing the procession of the several corporations to the palace of the grand-signior in order to present their contributions to assist in carrying on the war, which was then about to commence. "The procession," says she, "was preceded by an effendi, mounted on a camel, richly furnished, reading aloud the alcoran, finely bound, laid upon a cushion. He was surrounded by a parcel of boys, in white, singing some verses of it, followed by a man dressed in green boughs, representing a clean husbandman sowing seed. After him several reapers, with garlands of ears of corn, as Ceres is pictured, with scythes in their hands, seeming to mow. Then a little machine drawn by oxen, in which was a windmill, and boys employed in grinding corn, followed by another machine, drawn by buffaloes, carrying an oven, and two more boys, one employed in kneading the bread, and another in drawing it out of the oven. These boys threw little cakes on both sides among the crowd, and were followed by the whole company of bakers, marching on foot, two by two, in their best clothes, with cakes, loaves, pasties, and pies, of all sorts, on their heads; and after them, two buffoons, or jack-puddings, with their faces and clothes smeared with meal, who diverted the mob with their antic gestures. In the same manner followed all the companies of trade in the empire; the nobler sort, such as jewellers, mercers, &c. finely mounted, and many of the pageants that represent their trades perfectly magnificent; among which, that of the furriers made one of the best figures, being a very large machine, set round with the skins of ermines, foxes, &c. so well stuffed, that the animals seemed to be alive, and followed by music and dancers." (*Works of the*

right *ibid. Lady M. W. Montagu. Land. 1803, vol. ii. p. 252-254*). If we compare this procession with the Florentine pageants, we may discover an affinity, if not a perfect resemblance. Nor is it unlikely that Florence, and other trading cities of Italy, borrowed the idea from the Turks, during their commercial intercourse with Constantinople. We might perhaps trace its origin to a more remote period : it would not be an extravagant conjecture to suppose, that pageants were introduced into Europe, with other oriental customs, at the time of the crusades : it is, at least, certain that some of the processional exhibitions of the Florentines were conceived in the romantic spirit of chivalry. Vafari, speaking of such processions, says : " It was certainly an extraordinary sight to observe, in the gloom of night, twenty or thirty couple of horsemen, most richly dressed in appropriate characters, with six or eight attendants upon each, habited in an uniform manner, and carrying torches to the amount of several hundreds, after whom usually followed a triumphal car with the trophies and spoils of victory." (*Vita di Piero di Cosimo*). " Prior to the time of Lorenzo de' Medici," says Mr. Roscoe, " these exhibitions were calculated merely to amuse the eye, or were at most accompanied by the insipid madrigals of the populace. It was he who first taught his countrymen to dignify them with sentiment, and add to their poignancy by the charms of poetry." (*Life of Loren. de' Medici, vol. i. p. 305*). These exhibitions, thus improved, were, as we have already observed, (p. 99) distinguished by the denomination of *Mascherete*; and hence Lorenzo has been esteemed the inventor of that species of dramatic pageant. Of the pieces which he composed for this purpose, a selection has been given by Mr. Roscoe. Amongst the many writers of eminence who occasionally employed their talents in these popular compositions we find Machiavelli, so often mentioned in this work. As a specimen of his powers in this species of

poetic trifling may not be unacceptable, I shall close this article with his

CANTO DE' DIAVOLI.

Sia supremo, or non siam più, spiriti beati,  
 Per la superbia nostra  
 Dall' alto, e sommo ciel tutti scacciati ;  
 E'n questa città vostra  
 Abbiam preso il governo,  
 Perchè qui si dimostra  
 Confusione, e duol più ch' in Inferno.

E fame, e guerra, e languore, e ghiaccio, e foco ;  
 Sopra ciascun mortale,  
 Abbiati inesso nel mondo a poco, a poco ;  
 E'n questo carnovale  
 Veggiamo a star con voi,  
 Perchè di ciascun male  
 Stati siamo, e farem principio noi.

Plutone è questo, e Proserpina è quella,  
 Che allato se gli posa,  
 Donna sopr' ogni Donna al Mondo bella ;  
 Amor vince ogni cosa,  
 Però vince costui,  
 Che mai non si riposa,  
 Perchè ognun faccia quel, c'ha fatto lui.

Ogni contento, e scontento d'Amore ]  
 Da noi è generato,  
 E'l pianto, e'l riso, e'l canto, ed il dolore :  
 Che fusse innamorato  
 Segua il nostro volere,  
 E farà contentato,  
 Perchè d'ogni mal far pigliam piacere.

## N°. IX.

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### DESCRIPTION OF IL CARRO DELLA MORTE, OR CAR OF DEATH.

Vid. pag. 99.

VASARI has given a minute and petrifying description of this dismal spectacle, which M. Tenhove has interwoven with his History of the house of Medici. I shall take the liberty to borrow the translation of this passage by Sir Richard Clayton, who has reduced to lucid order, and embellished with new graces, the lively and desultory memoirs of that illustrious house, so sedulously collected by the ingenious Dutchman.

“ In the carnival, and in the night of its greatest festivity, the citizens gazed in horrid silence on this frightful scene, as it passed along the streets. It consisted of a black funeral car, on which were painted white crosses, and dead men’s bones. It was drawn by four buffaloes, and a ghastly figure with a scythe sat upon it. This figure represented Death, and had at its feet graves opening, out of which skeletons were continually issuing. Many hundred persons, clothed in black, with masks resembling death’s heads, marched before it, as well as followed it, with lighted flambeaux in their hands. The lights were so well regulated, and fell so exactly on the car,

and the procession, that the whole appeared very natural. Numbers of other masks, not less frightful, mounted on the poorest horses that could be found, with black housings trailing the ground, carried standards of black taffety, embroidered with crossed bones and tears. The skeletons, in trembling and mournful voices, sung penitential psalms, with the *Miserere*; and the instrumental music, corresponding with the vocal, added to the melancholy and petrifying spectacle. The car and the procession stopped before the palace of the gonfalonier Soderini and those of the principal citizens, apparently to do them honour; and the skeletons immediately began the chorus of

Morte siam', come vedete;  
 Così morti vedrem' voi:  
 Fummo già, come voi sete,  
 Voi farete come noi."

*Mem. of the House of Medici*, vol. ii. p. 121-124.  
*Vasari*, tom. iii. p. 76-78.

The canzone, from which Vasari has given an extract, was written by Antonio Alamanni, and begins thus:

Dolor, pianto, e penitenza  
 Ci tormentan tuttavia;  
 Questa morta compagnia  
 Va gridando penitenza  
 Fummo già, &c.

A translation of this doleful ballad, from the elegant pen of Miss Bannerman, cannot fail of proving acceptable to the reader.

Anguish and tears and penance dread,  
 For ever scourges here;  
 This livid band of wand'ring dead  
 Go crying, to the slumb'ring ear,  
 Penitence, penitence,—mortals hear!

Living once, as now thou art;  
 Thou too shalt be as we;  
 Dead as thou feelest we are, thy heart  
 As dead as ours shall be:  
 Unrepenting, woe to thee!  
 For thou shalt cry, in guilt and fear,  
 Penitence, penitence!—none will hear.

Like thee at feast and carnival,  
 We mock'd the speeding time;  
 Adding, till the cup was full,  
 Joy to joy, and crime to crime:  
 Now we ring our warning chime  
 O'er the earth, in funeral cry,  
 Penitence, penitence,—ere thou die!

Blind, weak, and senseless, humbled knell!  
 All things shall pass away;  
 Honours and state and glory feel  
 An arm that none can stay;  
 Unrepentant, who shall stay  
 In the grave we rest at last?  
 Penitence, penitence,—all is past.

We bear a scythe whose gleaming blade  
 Mows down the nations at a blow:  
 Vital still, and undecay'd,  
 On from life to life we go:  
 But the life is bliss or woe:  
 Vaunt not then of cloudless days,—  
 Penitence, penitence,—kneel and praise.

Living, all shall sink to dust,  
 Dying, every soul shall live;  
 Lord of Lords! The law is just,—  
 All have sinn'd—forgive, forgive!  
 Penitent, thou wilt save alive:  
 But ere dust to dust return,  
 Penitence, penitence,—read the urn.

He that flincks from other's woe  
 The worm shall gnaw that never dies;  
 But blessed are the tears that flow  
 From mercy's heart when sorrow sighs  
 Belov'd on earth to glory rise!  
 Thou shalt not call in fear to heaven  
 Penitence, penitence!—unforgiven.

All the historians of Italian literature, whom I have consulted, are silent in regard to the author of this canzone. But of Piero di Cosimo, the ingenious inventor of this horrible spectacle, a copious account is given by Vasari, in *Vite de' Pittori, Fir. 1771, tom. iii.*

When the Mascherate or Pageants began to sink into disuse they were succeeded by a species of dramatic amusement (*drammatico divertimento*) called **ZINGARESCHE**, in which females, under the character of gypsies, were introduced upon temporary stages, raised, without scenery, in squares and other open places, in different cities of Italy, reciting verses in dialogue, or singing *Canzoni* in parts, to the accompaniment of a guitar. Crescimbeni has preserved some of the pieces which were either said or sung on these occasions. One of these, intitled *La Zingara Tiburtina*, begins thus:

Moltra, donna gentile,  
 La tua serena fronte,  
 Che è lucido orizzonte  
 A' miserelli.

*Comun. intorno all' Is. della Poes. Ital.*

*Lond. 1803, vol. ii. p. 169.*

This species of vulgar amusement has not yet totally ceased in Italy. When I was in Turin, in 1792, I was present at a performance of this kind in the principal square of that city, and recollect with pleasure the beauty and admirable vocal powers

of one of the female performers. Libretti of the canzoni were handed about among the auditors. One of these, which I procured, now lies before me. I shall transcribe the beginning of one of the songs.

CANZONETTA NUOVA.

*Sopra una Giovine che fa vedere la lanterna magica.*

La mia Lanterna magica,  
 Putti che vuol vedere,  
 Con gran sommo piacere  
 A ognun veder farò.  
 Via tutti qui accostatevi  
 O giovini miei cari  
 Se non farete avari  
 Tutto vi mostrerò.  
 Giovini cari,  
 Tutti correte  
 Che godrete  
 Un bel piacer, &c.

## Nº. X.

### CHORUS OF THE DRYADS IN THE ORFEO OF POLITIANO.

Vid. pag. 117.

*Translated by Miss Bannerman.*

Act ii. Sc. 2.

L'aria di pianti s'oda rifuonare, &c.

Hark, hark! the soft winds low resound,—  
Our hopes are gone, our glory fled!  
Mourn, mourn! ye rivers murmuring round,  
Ye drink the tears that 'balm the dead!

Before thy shadows, Death, decline  
The stars of heaven, and veil their beams;  
And every flower of summer seems,  
    Eurydice! in faded bloom,  
To feel the breath that blighted thine.  
And Love, while drooping Nature dies,  
In deeper woe shall mingle sighs,  
    Eurydice! that thou wer't lur'd  
By cruel Fate's avenging doom  
From hope, from life, to darkness and the tomb.

Hark, hark! &c.

Ah Fortune ! serpent mining deep,  
 In fear, in grief, in wrath, reveal'd !  
 Torn as a lily from the field,  
 She wither'd as the rose of morn  
 Before the tempest's whelming sweep—  
 Pale is that face and humbled low,  
 That blush'd in beauty's living glow :  
 Our joys are dust ! our sun decay'd !  
 Those lucid eyes are quench'd in night,  
 That shone to gladden earth and minister delight.

Hark, hark ! &c.

And thou, whose soul-entrancing breath,  
 First wak'd the lyre to love and woe !  
 All silent now that magic flow  
 That hush'd to peace the warring winds,  
 And charm'd the iron ear of Death !  
 Can music sooth when thou art lost  
 Exulting Nature's proudest boast ?  
 Thou, troubled ocean ! murmur deep—  
 Let louder lamentations rise  
 From desolated earth, and pierce the darken'd skies.

Hark, hark ! the soft winds low resound,—  
 Our hopes are gone, our glory fled !  
 Mourn, mourn ! ye rivers murmuring round,  
 Ye drink the tears that 'balm the dead !

---

THIS beautiful ode, which has been so highly and so justly praised by Tiraboschi, and his French translator, M. Landi, I have great pleasure in submitting to the English reader, in the rich and flowing dress which it has received at the hands of

Miss Bannerman. Of the excellence of this version it is not for me to speak: I shall only observe, that its pathetic graces were probably heightened by the circumstances under which it was executed,—the pressure of the heaviest misfortune incident to life,—the loss of a beloved parent! In consequence of this melancholy event, the version was late in reaching me, else it should have embellished my Analysis of the drama to which it belongs

## N<sup>o</sup>. XI.

### ON THE REVIVAL OF THE ECLOGUE.

Vid. pag. 140. note (7.)

ALTHOUGH the Eclogue is not a decided drama, it is of a dramatic nature, and therefore intitled to our notice: besides, it gave birth to the Pastoral Drama, to the invention or perfection of which, the claim of Italy seems indisputable. "The absolute invention of the Pastoral Drama," says the noble friend whom I have quoted, pag. 140. note 7. "can scarcely be ascribed to any modern, since every Eclogue was a palpable hint towards it."

On the antiquity of the Eclogue it is not necessary to dwell. Every one knows that it was invented by Theocritus, and imitated by Virgil. To the modern Italians the revival of this species of poem, or poetical dialogue, is to be ascribed. "At the revival of learning in Italy," says Dr. Johnson, "it was soon discovered that a dialogue of imaginary swains might be composed with little difficulty; because the conversation of shepherds excludes profound or refined sentiment; and, for images and descriptions, Satyrs and Fauns, and Naiads and Dryads, were always within call; and woods and meadows, and hills and rivers, supplied variety, which, having a natural

power to sooth the mind, did not quickly cloy it." (*Life of Philips*). The first attempt at reviving this species of poem was made by Petrarca. "Petrarch," continues the eloquent biographer, "entertained the learned men of his age with the novelty of modern pastorals in Latin. More than a century afterwards (1498) Mantuan," he adds, "published his Bucolics with such success that they were soon dignified by Badius with a comment, and, as Scaliger complained, received into schools, and taught as classical." *Ibid.* While Mantuan was teaching the Italian shepherds to sing, Sannazaro was reducing the ~~boisterous~~ <sup>boisterous</sup> ~~fishermen~~ <sup>fishermen</sup> to the form of an eclogue. This species of Idyllium, which has been ridiculed with all the wantonness of wit, has been ably defended by Mr. Swinburne. "Sannazaro," says he, "has been censured for making the sea and its shores the scene of his Eclogues: but whoever condemns his pifcatory idyls, merely as such, must derive his dislike from his own familiarity with the boisterous gloomy aspect of our northern ocean, and the process of a whale fishery: he would be more indulgent to the author were he acquainted with the glally bays of the Neapolitan sea; where a smooth azure surface reflects large masses of super-impending rocks, richly crowned with groves that spread their boughs and roots in that wild majestic style so admirably touched by Salvator Rosa. It was in these bays that Claude and Poussin imbibed their ideas of landscape; and surely scenes that employed the pencil of such masters, cannot be deemed unworthy of a poet's pen. The operations that attend fishing in the Mediterranean are far from unpleasant to the sight or the imagination; and besides, if we discard all poetical gloses, an handsome fisherman, though soiled with scales of fish and salt water, is at least as sweet a swain for a nymph to sigh for, as a tender of sheep or goats, animals not remarkable for agreeable odours. Those poems of Sannazaro

always afford me great pleasure in the perusal, as they trace a most lively description of nature, without running into the threadbare similes and metaphors with which all bucolic poetry has been patched up since the days of Theocritus." *Travels in the two Sicilies*, Lond. 1790, vol. iii. 76-77. See also, *Introduction to Piscatory Eclogues*, by P. Fletcher. Edinb. 1771.

As the Italians are generally allowed to be the revivers of the Eclogue, so they are probably the only nation who realize it. "Another evening," says Mr. Wright, "as we were walking on the Pincian mount, we met with a very agreeable entertainment, a sort of *Carmen Amabacum*, much in the manner of the old Eclogue. Two persons had placed themselves under the wall of the duke of Tuscany's palace, (Villa de' Medici) with their guitars, and sang alternate. They were at first very courteous and complaisant; then, taking occasion from some little incidents, they went to their *mutua convicia*, their little taunts and banters; after that, by degrees, all matters were healed, and they parted very good friends. They managed the matter so, that the poetical dialogue seemed at least, if it were not really, extempore: several of the company did believe the greatest part of it was so; for many of these fellows have a head very much turned that way; and their frequent practice may make it easy enough. Be that as it will, it was very pleasant and entertaining." *Obser. made in travelling through France and Italy*, vol. i. p. 363, Lond. 1764. A scene, similar to the one which has been just described, does not perhaps occur in the sylvan shades of any other country.

SANNAZARO is thus noticed by Ariosto, —

Giacobo Sannazar, ch' à le Camene  
Lasciar fa i monti, et abitar l'arene.

*Orl. Fur. cant. xlvi. §. 17.*

A just tribute of praise has been paid to the Idylliums of this pleasing poet by Benedetto Menzini, in the third canto of his *Arte Poetica Italiana*, recently published, with great accuracy and elegance, by T. J. Mathias, esquire; a gentleman to whom the admirers of the Italian muse are deeply indebted. The several publications which Mr. Mathias has condescended to edit, will remain eternal monuments of an ardent zeal, directed by taste and judgment, for the revival and promotion of Italian literature in England.

## N°. XII.

### CONJECTURES ON THE FIORENZA OF LORENZINO DE' MEDICI.

Vid. pag. 227.

M. TENHOVE mentions a tragedy by Lorenzino de' Medici intitled *Fiorenza*, which, as well as the *Aridofio* of the same author, was also exhibited before the unfortunate Alessandro de' Medici. "Laurent," says he, "fit repreſenter un drame de fa facon dont le titre étoit *Fiorenza*, dans le prologue il s'excusent fur fa jeunesſe, et promettoit une autre tragedie dans peu, dont les ſpectateurs ſeraient plus contens." I have ſought in vain for M. Tenhove's authority for this information; nor have I been able to discover a tragedy with that title in any of the bibliothecal works I have consulted. I am therefore inclined to believe, that the drama to which M. Tenhove alludes, was a comedy by this extraordinary man mentioned by Ruscelli in his *Supplim. alla Storia del Giovio.* p. 31, 32.; for, in the prologue to this drama, the author apologised, on account of his youth, for its defects, but promised the spectators in a little time another piece with which he hoped they would be fully ſatisfied. This promise was ſuppoſed to be a covert allusion to his intention of aſſassinatting Alessandro. Ruscelli

does not mention the title of this comedy; but as the scene would seem to have been laid in Florence, it is probable it bore the name of that city; or it might have been *Lo Stratagemma dello spedale dei Tassitori*, a comedy which, Quadrio (tom. v. p. 68) informs us, was left in manuscript by Lorenzino. In this piece (whatever its title may have been) the author darkly hinted at the amours of the duke: "egli la n' empi," says Ruscelli, "di molti bei tratti che copertamente narravano alcune cose note solamente al duca; de' suoi amici, e delle corna, che molti portavano in testa; di che il duca si prendeva maraviglioso piacere."

I had it once in contemplation to amplify this article with the admirable scene in the *Aridofio* of Lorenzino, to which I have alluded (pag. 228); but I have been induced to relinquish the idea, in the hope that the whole comedy may soon find a translator duly qualified to do it justice. Adapted to our stage, it would enrich it.

## N°. XIII.

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### ON THE SCENARIO, OR DRAMATIC SKELETON, OF THE ITALIAN STAGE.

Vid. pag. 252.

FEARING the application of the poet's remark, that

Nothing is done, while aught remains to do,

I used all possible diligence to procure the *Teatro di Flaminio Scala*, in order to be enabled to lay before my readers a Scenario, or dramatic skeleton, as Baretti terms it; but all my exertions to obtain a copy of that work were fruitless. I must therefore have recourse to Riccoboni, who, in his *Observations sur la Comédie*, introduces a few specimens of the *Canevas Italien* in the French language. One of these I shall borrow:

LELIO et ARLEQUIN, Valets dans la même maison.

Comédie Italienne à l'imromptu.

Lelio est amoureux de Flaminia, fille de Pantalon, riche banquier de Venise; comme il n'est connu de personne dans cette ville, il prend le parti de se mettre au service de ce

veillard, afin d'être plus à portée de jouir de la vue de sa maîtresse. Pour y mieux réussir, il se présente à Pantalon, comme un homme habile dans le commerce, et le prévient sur le champ en sa faveur. Arlequin valet de Pantalon devient jaloux de son crédit, et ne néglige jusqu'à la fin de la pièce aucune occasion de le persécuter.

Riccoboni pronounces the first act of the *Avare* of Moliere an imitation of the comedy of which the foregoing canevas exhibits the argument.



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